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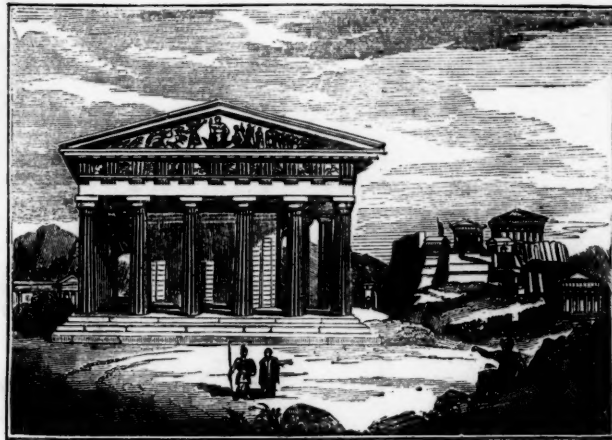
JOURNAL

OF

LITERATURE, SCIENCE, THE FINE ARTS, MUSIC,  
AND THE DRAMA.

JANUARY TO JUNE,

1879.



LONDON:

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# THE LANCET

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 2671.

SATURDAY, JANUARY 4, 1879.

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**ROYAL ACADEMY OF ARTS.—THE WINTER EXHIBITION OF WORKS BY OLD MASTERS AND DECEASED ARTISTS OF THE BRITISH SCHOOL, including Oil Paintings, Drawings, and Miniatures, will OPEN ON MONDAY NEXT, the 6th of January.**

**CRYSTAL PALACE PICTURE GALLERY.—PRIZE MEDALS will be given for the best PICTURES and DRAWINGS exhibited 1878-9. Receiving Days, February 24th and 25th, at St. George's Hall, Langham-place. The SALES for the last Two Years have amounted to 13,364*l.*—For conditions apply to Mr. C. W. WASH, Crystal Palace.**

**MR. SEYMOUR HADEN'S NEW ETCHING of WINDSOR, published THIS DAY, is now ON VIEW at Messrs. ROGART'S, 26, Mount-street, Grosvenor-square, W.**

**INSTITUTE OF CHEMISTRY OF GREAT BRITAIN AND IRELAND.—AN EXAMINATION IN PRACTICAL CHEMISTRY, in connection with the Institute of Chemistry, will be held during the last week of JANUARY NEXT. Examiners, Dr. W. J. Russell, F.R.S.—Candidates can obtain further information on application to the Secretary, Mr. CHARLES E. GROVES, Somerset House-terrace, London, W.C.**

**MISS GLYN'S SHAKSPEREAN READINGS commence, in 1879, on the 1st of JANUARY, at Harrow; 4th, at Brighton; 7th, at Harrow.—Letters to be addressed to Miss GLYN, 15, Mount-street, Grosvenor-square, W. Miss GLYN has the honour to announce that she will commence the teaching of READING and ELOCUTION, at her Residence, in the First Week of January. Miss GLYN also PREPARES PUPILS for the STAGE.—Letters to be addressed to Miss GLYN, 15, Mount-street, Grosvenor-square, W.**

**MR. JOHN HARRIS purposes to give, in the ASSEMBLY ROOM, TOWN HALL, KILBURN, TWO LECTURES, the first on MONDAY, the 13th, and the second on TUESDAY, the 14th of January, "On the Circle and the Straight Line."**

Subject of the First Lecture:—Part First.—The Genesis of the Circle and the Primary Relationship of Cyclical Curvature to the Straight Line. Part Second.—The Fallacy in Legendre's Demonstration of the Ratio of the Circle's Circumference to its Diameter.

Subject of the Second Lecture:—Part First.—The Structural Harmonies of the Circle's Octant. Part Second.—Direct Demonstration by Geometry of the Actual Ratio of the Circle's Circumference to its Diameter.

(Note.—The immediate purpose of the first lecture will be to show mathematically that the supposed demonstration upon which the presently accepted ratio of the circle's circumference to the diameter is based is erroneous; making plainly evident the precise particular of the error, and pointing out the manner in which the error in the first instance originated, and has been subsequently overlooked by mathematicians. In the second lecture conclusive demonstration by geometry of the true ratio will be given.)

Members of the Scientific Societies, Professors of the various Departments of Science, and others who may feel educationally interested in the subject, will be, as far as practicable, formally invited to attend.

**NATIONAL ACADEMY for the HIGHER DEVELOPMENT of PIANOFORTE PLAYING, 5, Weymouth-street, Portland-place, W. Director.—Mr. FRANKLIN TAYLOR. President.—Mr. OSCAR BERINGER.**

The NEXT TERM commences on JANUARY 20, 1879. Fee, Six Guineas. Entrance-Days, January 12th and 14th, from Ten to Five. The Academy is for Amateur and Professional Students.—For Prospectuses and all particulars address the Director.

**BOROUGH OF BIRMINGHAM.**

**OFFICE of CHIEF LIBRARIAN of the FREE LIBRARIES.** The Council of the Borough of Birmingham invite applications for the Office of CHIEF LIBRARIAN of the Free Libraries of the Borough.

The Chief Librarian will be required to undertake the management and control of the Free Libraries and News-Rooms, and the Art Gallery. The Librarian now comprises a Reference Library, a Central Lending, and four Branch Libraries. He will also be required to act under the immediate supervision of the Free Libraries Committee of the Town Council, and to perform such duties in connection with the Libraries, &c., as they may from time to time prescribe. The Salary will be not less than 300*l.* per annum.

Applications, stating the Candidate's age, qualifications, and previous experience in the management of Libraries, must be sent in to me, endorsed "Chief Librarianship," not later than the 14th JANUARY, 1879. EDWIN JOHN HAYES, Town Clerk. Birmingham, 24th December, 1878.

**A JOURNALIST, of many years' experience on the Metropolitan Press, is open to an ENGAGEMENT as Editor of a high-class Provincial Newspaper of Conservative or Independent Principles, or as Contributor of Leading Articles. The most satisfactory references can be given.—Address W. E. H., care of May's Advertising Office, 129, Finsbury.**

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**TWO or THREE NEWSPAPERS can join a circle for the PUBLICATION, in February next, of a TALE by the most popular of living novelists, on a new theme. To run five weeks.—Address X., care of Mr. Davis, 74, Fleet-street, E.C.**

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**A GENTLEMAN, B.A. Oxon, Second Class in a Classical Moderations, wishes for EMPLOYMENT as Assistant-Master in Public or Private School, or as Private Secretary or Tutor. Has had some experience in Education. Highest references.—Address F. W. B., care of Marous Ward & Co., 67, Chandos-street, W.C.**

**KING'S COLLEGE, LONDON.—LECTURES to LADIES.—The CLASSES will be RE-OPENED on MONDAY, January 20th, at 5, Observatory-avenue, Kensington, W. (close to the High-street Station and Vestry Hall).—For Prospectuses and all information apply to the Secretary, Miss C. SCHWITZ, 26, Belsize Park-gardens, N.W.**

**UNIVERSITY COLLEGE, LONDON.—The PROFESSORSHIP of ROMAN LAW will become VACANT at the close of the present Session. Applications for the appointment will be received, on or before JANUARY 20, at the Office of the College, Gower-street, W.C. TALFOURD ELY, M.A., Secretary.**

**UNIVERSITY COLLEGE, LONDON.—Professor W. A. HUNTER, M.A., will deliver a PUBLIC INTRODUCTORY LECTURE on JANUARY 20th, at 7 p.m. Subject 'Jurisprudence: its Object, Methods, and Place in Legal Education.' Two Courses of Lectures will be delivered on MONDAYS and WEDNESDAYS, from 7.30 to 8.30 p.m. Prospectuses may be obtained from TALFOURD ELY, M.A., Secretary.**

**PRELIMINARY SCIENTIFIC EXAMINATION, UNIVERSITY OF LONDON.—A CLASS in all SUBJECTS for this EXAMINATION is held at St. BARTHOLOMEW'S HOSPITAL and COLLEGE, from JANUARY to JULY, commencing on JANUARY 30. The Class is open to others than Students of the Hospital. Fee for the entire Course (including Practical Instruction and Materials), to Students of the Hospital, 2*l.* 10*s.*; to others, 10*l.* 10*s.* For particulars application may be made personally or by letter to the WARDEN of the College, St. Bartholomew's Hospital, E.C.**

**FIRST M.B. PRELIMINARY SCIENTIFIC, 1879.—UNIVERSITY OF LONDON.—CLASSES in Natural Philosophy, by Philip Magnus, B.Sc. B.A.; in Chemistry, by Dr. Dupré, F.R.S., and in Zoology and Botany, will commence B.A. in JANUARY, at Westminster Hospital Medical School, Broad Sanctuary.—For particulars apply to W. H. A. LUCHIN, Dean.**

**OWENS COLLEGE, MANCHESTER.—The NEXT TERM BEGINS on TUESDAY, 7th January. New Students will be admitted on MONDAY, the 4th, from 10.30 to 4. Candidates must not be under 14 years of age, and those under 18 will be required to present themselves on TUESDAY, the 7th, at 10.30 a.m., in the public school at Westminster Hospital Medical School, Broad Sanctuary. The Courses of Study are adapted to the requirement of Candidates for the Arts and Science Degrees of the University of London. The Junior Classical Classes will commence after Christmas to read the books set for Matriculation in June, 1879. J. HOLME NICHOLSON, Registrar**

**HYDE PARK COLLEGE for LADIES, 115, Gloucester-terrace, Hyde Park. THE JUNIOR TERM begins JANUARY 8th. THE SENIOR TERM, JANUARY 30th.**

Prospectuses, containing Terms, Names of Professors, &c., can be had on application to the LADY RESIDENT.

**THE LONDON INTERNATIONAL COLLEGE, Spring-grove, Middlesex, W. (founded under the auspices of the late Richard Cobden).—French, German, and Natural Science Taught to every Boy, in addition to Mathematics and Classics. Greek on the Classical Side only. A Laboratory, Science Room, large Gymnasium, Baths, with hot and cold water. Each Boy has a separate Bedroom. Terms, 70, 80, and 90 Guineas, according to age. A reduction of Five Guineas each in the case of brothers. THE NEXT TERM COMMENCES MONDAY, January 20. Apply to the Head Master, R. R. LABELL, M.A.**

**THE WESTERN COLLEGE, BRIGHTON, is commended to the attention of Parents who desire for their Sons a Superior Education, by its healthy situation, and by its thoroughly developed methods of instruction, which combine the advantages of the public schools with greater personal care. Special attention is paid to the French and German Languages.—Prospectus of terms, &c., on application to the Principal, Dr. W. FORSTER KIGHTLEY, F.U.C.**

**COOPER'S HILL COLLEGE—INDIA CIVIL SERVICE—ARMY EXAMINATIONS.—Rev. Dr. WRIGLEY, M.A., Cambridge, Professor of Mathematics at late R. M. C. Addiscombe, late Examiner of Public Works Department, India, PREPARES CANDIDATES for the above. NEXT TERM begins January 15.—Prospectus at Dr. WRIGLEY'S, 67, High-street, Clapham, S.W.; or at BARTLETT & Co.'s, 185, Fleet-street, London, S.E.C.**

**BRADFIELD COLLEGE, near READING.—The SCHOOL will meet again on FRIDAY, the 4th of January. Entrance Examination will be held on Thursday, the 23rd.—Applications for admission should be made without delay to the Rev. THE WARDEN.**

**CAVENDISH COLLEGE, CAMBRIDGE.—A RESIDENT CHAPLAIN and TUTOR is REQUIRED, to conduct the College Services, and to prepare Students for the Theological Tripos and other University Examinations, especially in the Greek Testament. The College is for Junior Undergraduates. Salary 20*l.* per annum.—Application (with testimonials) should be made to the Warden.**

**LANCASTER SCHOOL. Head Master.—Rev. WILLIAM F. PRYKE, M.A., 14th Wrangler, 1864. Second Master.—Rev. WILLIAM T. NEWBOLD, M.A., 6th Classic, 1873. THE FIRST TERM of 1879 begins on JANUARY 27, when an ENTRANCE SCHOLARSHIP of FIFTY POUNDS per annum, tenable for three years at the school, will be competed for. The Annual Fees for Board and Tuition are Fifty-five Guineas and (for boys under 15) Fifty Guineas. The New House comprises Class-Rooms, Studies, Library Workshop, Laboratory, Out-houses, &c. Three Open Scholarships were gained at Cambridge in 1878. Further particulars may be had on application to the HEAD MASTER.**







THE QUARTERLY REVIEW.—ADVERTISEMENTS for insertion in the FORTHCOMING NUMBER of the above Periodical must be forwarded to the Publishers by the 6th, and BILLS by the 5th, JANUARY.

THE EDINBURGH REVIEW, for JANUARY, will be published on SATURDAY, the 18th inst.—ADVERTISEMENTS intended for insertion cannot be received by the Publishers later than SATURDAY NEXT.

FRASER'S MAGAZINE, No. CIX. JANUARY.

Contents. The Ethiopian Frontier. Trade-Unionism. Starvation Wages and Political Economy. The Writing of History, and the First Twenty-five Years of Stuart Rule in England. The New Factory Act. Public Instruction in Turkey. "Is Schoolmastering a Learned Profession?" (A Reply.) Negro Slavery under English Rule. How to Treat Italy. Contents. London: Longmans and Co.

THE QUARTERLY JOURNAL OF SCIENCE.

- Edited by WILLIAM CROOKES, F.R.S., &c. Now ready, No. LXXI. JANUARY, 1879, price 5s. I. On the THICKNESS of the ANTIARCTIC ICE and its RELATIONS to that of the GLACIAL EPOCH. By James Croft, LL.D., F.R.S. II. GRAVITATION as a FACTOR in the ORGANIC WORLD. By William Crookes, F.R.S. III. SANITARY SCIENCE in the UNITED STATES: its Present and its Future. By Albert B. Leeds, Ph.D. IV. THE COURSE of NATURE. By Prof. Simon Newcomb. V. PERUVIAN ANTIQUITIES. By E. E. Heath, M.D.

MONTHLY ISSUE OF THE JOURNAL OF SCIENCE. THE JOURNAL OF SCIENCE will in future be issued MONTHLY instead of Quarterly, and will consist of 48 pp., the form and general appearance remaining the same. The first of the Monthly Issue will appear on

FEBRUARY 1st, 1879. Price One Shilling and Sixpence. In addition to the usual Articles on subjects of present Scientific Interest, and Reviews of Scientific Works, the MONTHLY JOURNAL OF SCIENCE will contain Abstracts of Papers read before the Scientific Societies—Reports on all important Scientific Discoveries—A General and Critical Review of the Results of Biological Research—Notes and Queries—and Correspondence Columns, &c. London: 3, Horse-shoe-court, Ludgate-hill, E.C.

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NOTICE.—On January 13, price 2s.; cloth, 2s. 6d. uniform with Cheap Edition of Miss Russell's other Novel, 'Footprints in the Snow,' of which another Edition will be then ready,

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THE THEOLOGICAL REVIEW: a Quarterly Journal of Religious Thought and Life. Edited by CHARLES BEARD, B.A. Price 2s. 6d.; 10s. per annum, post free.

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THE BRITISH QUARTERLY REVIEW, No. CXXXVII for JANUARY, will contain:—

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BLACKWOOD'S MAGAZINE, for JANUARY, 1879. No. DCCLXII. Price 2s. 6d.

- Contents. THE ELCTOR'S CATECHISM. JOHN CALDIGATE.—Part X. THE HAVEN of CARMEL. A MEDIUM of LAST CENTURY.—Part I. HEATHER. CONTEMPORARY LITERATURE—II. JOURNALISTS and MAGAZINE-WRITERS. THE NOVELS of ALPHONSE DAUDET. THE AFGHAN WAR and its AUTHORS. W. Blackwood & Sons, Edinburgh and London.

THE NINETEENTH CENTURY, for JANUARY, 1879, price 2s. 6d.

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THE LIBERAL: a New Monthly Magazine. Edited by G. W. FROTE. No. I. JANUARY, 1879, now ready, containing Introduction—in the Valley of Humiliation; or, Dizzy under Dizzy—A Liberal Sunday—Improved Views of Municipal Life—Buddhar and Buddhism—Studies of Emerson, I.—The Natural History of Atheism—Popular Culture and Progress—(conty)—and 'Two Leaves of a Fadeless Rose of Love,' by B. V., Author of 'The City of Dreadful Night,' &c. Price Sixpence. John Heywood, London and Manchester.

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SATURDAY, JANUARY 4, 1879

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LITERATURE

Literary Studies. By the late Walter Bagehot, M.A. Edited by R. H. Hutton. 2 vols. (Longmans & Co.)

Most of these essays have previously courted popularity and failed to gain it. In 1858 Mr. Bagehot collected the majority of them from the reviews in which they had originally appeared, and published them in a volume entitled 'Estimates of some Englishmen and Scotchmen.' The book failed to attract notice at the time and has since been forgotten; nor is this so inexplicable as the present editor appears to think. However brilliant and suggestive on detailed topics, the treatment was fragmentary and disconnected, the style jerky and unpolished, and the tone youthful and at times flippant. Mr. Hutton has determined to appeal from the judgment of twenty years ago to the admirers of Mr. Bagehot's maturer productions. He has added some papers written since 1858 and also a remarkable series of letters sent to the *Inquirer* from Paris at the time of the *Coup d'état*. He has likewise prefixed the sympathetic memoir that appeared in the *Fortnightly Review*, which supplies all necessary information as to the main facts in Mr. Bagehot's life and character. Whether the book will, even under these circumstances, gain much more than a *succès d'estime* is doubtful. Its original value was more that of promise than of performance (the author was only thirty-two when the volume first appeared), and its chief importance at present arises from the fact that it displays, as it were in the making, those qualities which rendered Mr. Bagehot the most suggestive writer on social and political topics of the generation now passing away.

As it appears somewhat paradoxical to assert that these qualities prominently appear in so-called "literary studies," it may be well to give the reader an accurate idea of the character of these essays. There are two methods of studying literary productions, which may be roughly described as the æsthetic and the psychological. The former goes straight to the literary products themselves, and seeks to determine their aptitude for exciting the specific literary emotions, often reflecting the critic's own feelings in the rhythm and beauty of his language. This is the method of Lamb and Mr. Swinburne, of Mr. Pater and (in his best moments) Mr. Matthew Arnold. The other or psychological method looks rather to the literary producer, and endeavours to dis-

cover those qualities of the author's mind which would produce such and such results. Mr. Leslie Stephen pursues this method during his 'Hours in a Library,' and Mr. Morley and Mr. Hutton afford other instances of its use. It is this second method that Mr. Bagehot has followed in these 'Literary Studies,' which would perhaps have been better entitled 'Studies in Literary Biography,' thus forming a parallel with the 'Studies in Political Biography' which Mr. Hutton intends republishing. The original title of the book of 1858 showed that the author wished to remind his reader that he looked rather at the men than their works. If it be objected that the proposed title would scarcely cover some of the papers now included, it may be rejoined that the present one fails to include the letters on the *Coup d'état* or the memoir of a second-rate political economist like Mr. James Wilson.

It will be clear from this description that studies pursued in this second way would find difficulty in attaining popularity. True, man is the most interesting of subjects to men, but it is man as presented in life and art, not as scientifically analyzed by the psychologist. And the interest of the present essays is rather psychological than literary. Thus in most instances they commence with a statement of the psychological doctrine which is to be illustrated by the writer discussed; e.g., that on Shelley begins with a distinction between the impulsive and the strong-willed nature, and includes a characterization of the pagan and Jewish modes of thought; Milton's life is prefaced by an account of sensuous and ascetic goodness; Dickens's novels have their interest in illustrating the unsymmetrical literary character, and so on. Again, a follower of this method will naturally devote much of his space to comparison of different authors, and the reader's attention is distracted by long digressions on Scott, Keats, Goethe, and Milton in an essay on Shakspeare. Mr. Bagehot, in the essay on Cowper, and also in that on the Waverley Novels (really on Sir Walter Scott), looks with favour on the practice of reducing the abnormal to the operation of natural laws, and in so doing points to the one-sidedness of his method, which leaves out of account the individuality of an author, and looks rather to the scientific aspect of similarity to others. The æsthetic method, on the other hand, devotes its whole attention to bringing out this individuality; its aim is, as Mr. Pater puts it, to discover the "virtue" of any particular literary product, i.e., its "dynamic quality," to apply those much-abused words.

A further elaboration will bring the reader to the exact standpoint whence these essays may be viewed in truest perspective. Every man's life is divided into two parts: the social life he lives with his fellows, the inner life in which he lives with himself. Each man shares in both kinds of life, but in varying degrees, and character is largely determined by the proportion of interest either side of life attracts to itself. It is given but to few to attain eminence in experience of both spheres of interest. Mr. Bagehot, as an investigator of human nature, was attracted chiefly by the social side of man's nature. Now the power of the greatest productions of literature takes its rise from, and appeals to, the inner life. The two lives of man act and react on one

another, but each remains distinct, and must be dealt with from its own standpoint. As a consequence, the higher thoughts and feelings are treated from an external point of view in these volumes. Thus the "studies" on Shelley, Hartley Coleridge, Butler, Milton, and Clough strike the reader as written by one outside the sphere of the ideal world in which they moved. It is characteristic, for instance, that the author should commence his treatment of Butler by noticing his remarkable rise from being the son of a dissenting shopkeeper in Berkshire to filling the richest of Anglican sees—the prince-bishopric of Durham. And yet he continues, "No man would guess from Butler's writings that he ever had the disposal of five pounds" (ii. 55). Again, our author treats of "Shakspeare the Man," i.e., his "experiencing" nature, his sympathy with common folk, his high spirits, his politics, his good-tempered sense, his knowledge of women; and finally comes an account of his "week-day" religion, and the description is crowned by the fortune which Shakspeare made. Of the inner life of Shakspeare—of the Shakspeare of 'Hamlet' and 'Richard the Second'—the reader gets but the merest glimpses. The whole essay is an excellent example of what may be termed the externality of the treatment of the ideal life displayed in these volumes.

And yet it would be doing injustice to Mr. Bagehot to suppose him utterly unsympathetic to the inner life of man. To say so would be as misleading as to assert that Thackeray has no reference to any higher life than that of 'Vanity Fair.' Nothing, indeed, is more common in these volumes than a reference to the ideal world of philosophy, poetry, and art. The principal point made in the paper on Béranger is the appeal of the poet to the worldly emotions; the "poetry of society" is contrasted with the "poetry of inspiration." In fact, the reader meets continually with passages full of yearning for the higher life. And Mr. Hutton gives his opinion that as Mr. Bagehot entered manhood "philosophy, poetry, and theology had a much greater share of his attention than any narrower or more sharply defined science." And yet he appears to have for such studies rather an intellectual respect than an eager, passionate longing to lead a life of thought. He is continually denying any real "life" to the occupation of the thinker: he regards with evident want of sympathy the worship of the goddess Mathesis. Sir Isaac Newton is to him a Peak of Teneriffe (ii. 222), raised in cold isolation about "life," i.e., the life of the market-place. This alienation may be ascribed partly to a sort of healthy animalism (he is represented as a daring hunter, and full of high spirits), and partly to the upheaval of opinion which has taken place in nineteenth century England. To this latter fact is perhaps due his tendency to a sort of agnosticism in action—a resort to the *status quo* of stupidity as a refuge from unpractical theorizing. As with Clough, who had great influence on him, a sort of intellectual despair of solving the complications of the spiritual life seems to have seized him. So he turned his attention to the social side of man, for which his capacity of observation and his bent of interest fitted him. "Business is more interesting than pleasure" was one of his favourite sayings; and he gives utterance to the paradox, "The selling of figs, the cobbling of shoes, the manufacturing of nails—these are



the essence of life." This was written, it is true, in a spirit of youthful *ὄβρις*, but the exaggerations of youth are apt to err rather on the side of idealism; and a man who could write that sentence in his twenty-sixth year must have been already turning his mind to the "cakes and ale" aspect of human affairs. And when, in later years, he wrote on metaphysical subjects, he is mainly interested in them in their social reference. The papers here reprinted from the *Contemporary Review* on "The Emotion of Conviction" and "The Metaphysical Basis of Toleration" treat of these subjects as social phenomena, not as philosophical problems.

The duty having been fulfilled of pointing out the chief defect in these literary studies,—*unsympathy*, so to speak, with the higher life,—the equally necessary but far pleasanter duty remains of describing their many merits. Mr. Bagehot's preference of "real" life to the life of ideas is in itself a very English trait, and carries with it many of the best qualities of our literature, vividness, freedom from unreal abstraction, humour, and sound sense. He himself points out that the characteristic of English literature is its "involution in life: the degree to which its book life resembles real life" (i. 186); and throughout these volumes there is displayed a remarkable knowledge of man as a social animal. The description of the impulsive character in the essay on Shelley; the analysis of a Whig and the account of "Eldonism" (or Toryism) in that on the *Edinburgh Reviewers*; the boy's love of books in the account of Gibbon, and the boy's metaphysic in that of Hartley Coleridge—these are but some examples out of many that might be given of the author's acquaintance with human nature. And though the style is somewhat disjointed, many felicities of expression—often expressing very "happy thoughts"—carry the reader easily over somewhat rough ground. The description of Oxford colleges of last century as "hotels without bells," the definition of Butler's 'Analogy' as a "critique of every possible revelation," the analysis of English society as "a system of removable inequalities," the invention of the term "literate" to correspond to "picturesque"—these samples will prove that happiness of illustration was an innate quality of Mr. Bagehot's mind which found expression in these earlier works to as great an extent as in the better-known productions of his later years. And the epigrams have generally more than the usual amount of truth. "The reason why so few good books are written is that so few people that can write know anything." "We all come down to dinner, but each has a room to himself." The reader will find sayings like these scattered all over the book.

And as Mr. Bagehot's chief interest was in man as related to his fellow-men, so, by a sort of natural selection, he chose in most cases as subjects of his "studies" authors of similar tastes, and has consequently treated them with comprehension and sympathy. His paper on the *Waverley Novels* analyzes Scott's literary genius better than any other criticism we are acquainted with. His essay on Gibbon only yields to Mr. Morison's in interest and insight. Macaulay's literary character is wonderfully well hit off, though with some bias against a literary treatment of "real" life.

And the Shakespeare paper, however onesided, treats that side of the poet's nature in a remarkably suggestive way. Dickens again is carefully and instructively analyzed in the paper devoted to him, and the study of Sterne is first rate. Mr. Hutton would have done better to have exercised some choice in the republication of these 'Literary Studies.' If he had only republished the above-mentioned six papers, he would have made a volume which might have vied in popularity with the author's other works. As it is, he has buried them among a number of somewhat commonplace reviews (e.g., that on Lady Wortley Montagu), superficial essays on the more ideal poets, and second-class philosophical discussions.

We are glad that Mr. Hutton has been led to reprint the letters on the *Coup d'état* from the obscure pages of the *Inquirer* of 1852. They are not only brilliantly written, but are full of suggestive thinking, and are deeply interesting as one of the earliest applications of economics to the higher politics. The keynote of the whole treatment is that "commerce instantly improved" (i. 313) when Louis Napoleon by his crime showed that at least the reins of government were held by a firm and resolute hand. The first and almost only attempt is here made to treat a political question from the standpoint of national character—a conception which forms the foundation of German histories, but has been wholly neglected by English historians and political writers.

Enough has now been said to make good the assertion that the chief interest of these studies consists in their displaying the qualities which made Mr. Bagehot so eminent as an investigator and expounder of social subjects. His interest from the first is shown by these essays to have been directed to human nature as displayed in the market-place. In both earlier and later works there is displayed a practical knowledge of the matters dealt with very refreshing after the empty truisms of theorists. His books on politics and finance show that he lived among politicians and business men, and these 'Literary Studies' prove that he lived in society and observed its ways. And not alone do we find in these earlier studies the presence of that capacity for the scientific analysis of the social man which was his great qualification, but we find even adumbrations of the very theories which were to be so luciferous in his later works. The value of stupidity in politics, which is referred to in the paper on Shakespeare and the third letter to the *Inquirer*, is clearly the germ of the "cake of custom" views in 'Physics and Politics,' and of the objections to Mr. Hare's scheme in the 'English Constitution.' The only quotation in the essay on Macaulay gives the account of the South Sea bubble, to which Mr. Bagehot refers in his 'Lombard Street.' The social side of economical questions is nowadays being brought into prominence, and the higher political economy seems destined to take its place as a branch of sociology. In Mr. Bagehot English political economy has lost the man who seemed to be best fitted to guide the science in this new direction. An announcement has been made that a posthumous volume of 'Economic Studies' will shortly appear, and this may be regarded as some substitute for the work that might have been expected from him. The

reader will there have Mr. Bagehot at his best on his own subject, treated from its proper standpoint of social investigation, and it may be suspected that it will contrast very favourably with the more ambitious of the 'Literary Studies,' which treat of the inner life of man from a point of view which is, so to speak, round the corner.

*A Memoir of Matthew Davenport Hill, with Selections from his Correspondence.* By his Daughters Rosamond and Florence Davenport-Hill. (Macmillan & Co.)

Few will open this book with any hopeful feeling. It is a clumsy, unwieldy-looking volume. The life of a philanthropist, however excellent, is hardly likely to be particularly interesting; and the life of any one, when written by his daughters, is apt to provoke rather the cynicism than the sympathy of the reader.

On the whole, however, the book is agreeably disappointing. It is certainly too long for the importance of the subject, and there are chapters containing small details about social reforms which might well have been curtailed. On the other hand, the general arrangement is commendable; there are a few good stories; and the reader feels that he has made the acquaintance of a man who possessed both practical ability and literary culture.

Mr. Davenport Hill's chief claim to be remembered rests no doubt on his labours in connexion with the Reformatory system, though he also took part in the Permissive Bill and Co-operative movements. His position as Recorder of Birmingham gave him opportunities for studying the idiosyncrasy of the criminal classes, and his friendship with Mary Carpenter and M. Demetz encouraged him in his efforts for the reformation and recall to a better life of both juvenile and adult offenders. De Tocqueville has somewhere spoken of philanthropy as that noble passion which its professors are constantly rendering ridiculous,—and the criticism is often just enough. Mr. Hill, however, generally showed sound judgment and practical common sense, so that even where we cannot adopt his conclusions we can at least respect them.

Still the particulars of his philanthropic exertions are, it must be confessed, of marked interest only to those who are engaged in the same or similar work. For most people the results are more important than the way in which the results have been brought about. We may be glad enough of the edifice which has been erected, but we hardly care to see all the scaffolding up again. On the other hand, there are a certain number of persons to whom all this will be attractive, and, as has been already said, Mr. Hill's life could never have been written at all except from the philanthropic standpoint.

Matthew Davenport Hill was born at Birmingham in 1792. His father was an ardent admirer of Dr. Priestley, and the year before his son's birth had offered to form one of a small bodyguard who should defend Priestley's house against the mob. He naturally brought up his children after the strictest sect of the Unitarians, and the moral influence of this training seems apparent in various ways throughout his son's career. Matthew and his

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brothers (one of them afterwards Sir Rowland Hill, the originator of the penny postage), while still boys, helped their father in the management of a school; but the occupation was, to Matthew at least, uncongenial, and he resolved to become a barrister. It is curious to read that "no Birmingham man had yet entered that branch of the legal profession," and that the idea was looked upon as audacious and absurd. Young Hill, however, now, as always, knew his own mind. He was full of energy and ambition, and his brave heart would have carried him through worse difficulties than any he was called upon to meet. He ate the prescribed dinners at Lincoln's Inn, he reported debates, he wrote for newspapers, he got engaged to be married, and, before the close of the year 1819, he found himself both married and a barrister.

He chose the Midland Circuit, and soon became good friends with his brother barristers. For a moment they were a little shy of his (supposed) advanced political opinions, and, unconsciously to himself, they hesitated about his joining their mess before they had tested the length to which these opinions went. The test was singular. The extreme Radicals avoided the use of all taxed articles, especially French wines, so as to contribute as little as possible to the revenues at the disposal of the Government, and the question was, would Hill drink claret?

"When the bottle approached Hill, those of the party who had been especially won over by his engaging manners watched with anxiety how he would deal with it. He filled his glass without hesitation. The bottle came round again, and again he filled his glass. 'He'll do, he has drunk claret,' whispered one to another; and his cordial welcome to the mess was secured."

Soon afterwards Hill became acquainted with Brougham, and the friendship then formed seems to have continued to the end. There is really something of novelty in reading any modern memoir which, when speaking of Brougham, does not leave behind it a disagreeable impression of this most singular of men. Miss Martineau, whom he had befriended; Lord Melbourne, whose Chancellor he had been; George Ticknor and Charles Sumner, who tell us how he appeared to strangers; and others, whose biographies are still recent, all deepen our sense of personal antipathy and distrust. In short, it almost seemed as though the reverse of Mr. Tennyson's praise of Wellington held true of Brougham, and that

Whatever record leap to life  
He ever shall be shamed.

Here, however, are some pleasant reminiscences of Brougham and some rather interesting extracts from his letters.

At this time, too, *Knight's Quarterly Magazine* was started, and Hill joined the small but brilliant circle of its contributors. He wrote under the names of Payne and Heaviside, and his articles show humour and literary skill. He was once dining with the editor when the MS. of Macaulay's 'Songs of the Huguenots' was brought in, and he used to speak in after years of the "electrical" effect on the hearers as Moultrie read it out to them. He was not, however, himself always the best of critics, for he writes, a little later, "I have been reading 'Vivian Grey.' It must be written by Theodora Hook. It is very much like 'Sayings and Doings,' the same disgusting heart-

lessness and cant about principle." Again,—but this, to be sure, is in a complimentary letter to Brougham,—he lays down the remarkable dictum that "we shall have no good histories until either historians are lawyers, or lawyers historians." Sometimes, however, his views are sound enough, and there is a rather amusing scene between him, on the one hand, and Denman and Pollock on the other. They had been admiring Mrs. Radcliffe's novels. Mr. Hill contended, "That is because you read them when you were children. I did not, and when a few years ago I looked at the 'Mysteries of Udolpho,' I thought it miserable stuff." Denman and Pollock gave up 'Udolpho,' but declared that 'The Italian' was the best of her novels, and the death of Schidone "very fine." They got the volume down, and Pollock began to read, but before he had got to the end of the first page he found it so tawdry and commonplace that he threw the book away to the far corner of the room. On another occasion Mr. Hill broke a lance with George Dawson, of Birmingham, who seemed to him unduly severe on Darwin's 'Botanic Garden'; but, when it came to the point, Hill found it hard to be its champion, and his praise scarcely comes up to that which Mrs. Barbauld once gave, though as it happens the same passage (about a balloon) is the one which they both professed particularly to admire. Jane Austen he calls—and here many will sympathize with him—"a chrysolite without a flaw."

But we must again take up the thread of Mr. Hill's life. He was known as a successful barrister when, in 1830, he endeavoured to get into Parliament, and with Serjeant Wilde contested Newark. But Newark (for which Mr. Gladstone sat two years later) was still a supposed appanage of the Duke of Newcastle, who resented all interference, and indignantly asked, "Is it presumed, then, that I am not to do what I will with my own?" Serjeant Wilde and Mr. Hill were defeated.

In 1832, however, Mr. Hill was more fortunate. The Reform Bill fever was still high, and though he stood on "purity principles," he was returned for Hull at the head of the poll. His parliamentary career was cut short by the dissolution in 1834, and he never again had a seat. During the short time he was a member he showed himself, as always, an honest politician and a strong Liberal, and on one occasion he conciliated his opponents by letting them see that he knew how to apologize for a mistake when he had committed one. In 1839 he became Recorder of Birmingham, and no sphere of usefulness could have been more entirely suitable to his tastes and character.

From this time until his death he was in the best sense of the word a "world-betterer," speaking, writing, and working on behalf most especially of those who most needed human help and love. He made many valuable friends, and they supported him and cheered him on. In 1851 he was appointed Commissioner of the Bristol district, and his home henceforth was in the beautiful neighbourhood of Bristol. His work might be somewhat lighter, but his interest in everything that his hand could find to do was strong as ever. He visited Mettray more than once, and made personal examination of the Irish prison system. He attended the Social Science Congresses, and there he was

naturally an authority on all subjects connected with reformatories and prison discipline. At last the end came, and in 1872, with sympathy for others still strong and intellect still unclouded, he passed away. He was a good and right-minded man, and could have left nothing but pleasant memories behind him.

*The Cities and Cemeteries of Etruria.* By George Dennis. Revised Edition, recording the most recent Discoveries. 2 vols. (Murray.)

MR. DENNIS needs no introduction to the reader. It is now thirty years since the first edition of his work on the 'Cities and Cemeteries of Etruria' at once secured the favour of the public and excited an interest in the remains of the old Etruscan nation which has never died out. Under his pleasant guidance his readers have been led from city to city and from tomb to tomb, have admired the relics of Etruscan art, and traced out the inner life of the people as it has been pictured for us on the walls of their sepulchres. Mr. Dennis is not a mere archaeologist; his sympathy with both past and present enables him to clothe the dry bones of antiquity with living flesh, and to inspire his readers with the same enthusiasm as he feels himself.

Thirty years, however, is a long period in this busy age of ours, and since Mr. Dennis first published the results of his travels and researches in ancient Etruria the excavator has not been idle—new sites have been discovered and examined, and new materials brought to light. The railway has displaced the diligence and the *vetturino*, decent inns and modern hotels have sprung up where once the traveller could scarcely find quarters for the night, and local museums have taken the place of private collections and dingy "curiosity-shops."

Numerous scholars throughout Europe have been employing their best energies on the problems of the Etruscan language and art; not a scrap of inscription or of pottery has been allowed to escape notice; and comparisons have been instituted between the remains of Etruria and the manifold monuments which have been exhumed of late years in Southern Europe and the East. It is true that the language and origin of the Etruscans still remain a mystery, and the final judgment of scholars would seem to be that the language, at all events is a waif of an otherwise extinct family of speech, a solitary stranger unallied to any other known idiom. By the help of comparison and two or three bilingual inscriptions a few words and grammatical forms have been ascertained; but in spite of the desperate efforts that have been made to find their representatives in the lexicon or grammar of some other language, they have thrown no light on the affinities and history of those who used them. The Etruscan language was as peculiar as the Etruscan type of countenance and form, and our ignorance of it is the more to be regretted from the fact that the civilization of Etruria exercised so marked an influence upon that of early Rome.

Mr. Dennis still adheres to the tradition accepted in the first edition of his work, which brings the Etruscans from Lydia. In this he is at variance with the latest authorities, as



well as with Dionysius of Halicarnassus, who urged that no mention of a migration to Italy was made by Xanthus, the Lydian historian, and that the Etruscans and Lydians did not agree in either language, religion, laws, or customs. Mr. Dennis adds "as they existed in his day"; but the fragments that exist of the languages of the two peoples show that there never could have been the slightest relationship between them, Lydian being an inflected Aryan dialect, while Etruscan is agglutinative and, Corssen notwithstanding, of non-Aryan appearance. The arguments brought forward by Mr. Dennis in favour of his Lydian hypothesis are not convincing. The Oriental features in Etruscan art to which he points are not confined to Italy, and are mainly due to those early civilizers of the western world, the Phœnicians. Augury and divination, again, attained as great a development in early Babylonia as in Etruria, and are still practised by barbarous races in different parts of the globe, while the custom of tracing descent through the maternal line was by no means peculiar to the Etruscans and Lycians, but common at one time or another to most of the nations of the world. So, too, the Oriental affinities of Etruscan sepulchral architecture do little to prove its origin in Asia Minor. When Mr. Dennis appeals to the Mongolian physiognomy of the Etruscans in support of his theory, he seems to forget that Mongolia and Lydia are not the same country, and that it would be difficult to discover the Mongol type in Asia Minor. Nations generally have short memories when their origin is in question, and we do not know how far the tradition which made the Etruscans north of the Po fugitives from the Gauls was of genuine native growth. Indeed, the Etruscan names of towns like Mantua were considerably older than the era of Gallic invasions, and the recent discoveries at Bologna go far to show that the Etruscans had overcome the Umbrian natives in that part of Italy at a date quite as early as that of the foundation of any of the Cisapennine cities. The rude character of the art in such Etruscan monuments as have been found in the Tyrol can hardly be explained by degeneracy, as Mr. Dennis seems to suppose; it is rather the germ out of which the finished art of southern Etruria afterwards developed with the help of Phœnician and Greek teachers. This view is further confirmed by the inscriptions met with north of the Po, which are distinguished by a greater fulness of vowels than those of the south. The warm clothing of the Etruscans, again, indicates a northern origin, while the fact that their great cities were inland rather than maritime does not well harmonize with the theory which would bring them into Italy by sea.

Among the many additions whereby Mr. Dennis has brought his book up to the level of our present knowledge is an account of the excavations carried on in Bologna and its neighbourhood, although Bologna, strictly speaking, falls outside the limits he originally prescribed for himself. The importance of these excavations, a history of which has already been given to the English public by Capt. Burton, is very great. They are likely to clear up the many disputed questions which hinge upon the relation of the Etruscans to their Umbrian subjects, and the freedom from

Greek influence which Etruscan art here displays up to so late a period as the latter half of the sixth century before the Christian era enables us to study it more satisfactorily than is possible in Etruria proper. At Bologna, too, a very complete collection of Etruscan skulls and skeletons has been found, as well as certain remarkable tombstones which bear a striking resemblance to the tombstones discovered by Dr. Schliemann at Mycenæ, and are frequently adorned with illustrations from the native mythology. One of these tombstones, which bears the figures of two animals standing face to face, with the front legs upon the stem of a plant, reminds us of the famous sculpture over the Gate of Lions at Mycenæ, while other Oriental affinities may be detected in the so-called *swastika* or footed cross occurring on some bronze hatchets found near the Piazza di San Francisco, as well as in certain gold objects exhumed at Villanova. At Villanova there has also been found a bronze image of the Asiatic Aphrodite, with a pair of doves on the head and another pair on the hips, as she appears on relics from Paphos and on an early Babylonian cylinder, to which M. Lenormant has drawn attention, and a similar figure in gold has been discovered by Dr. Schliemann in the third tomb at Mycenæ. In the short interval that has elapsed since the publication of the book before us, a new *stela* has been brought to light, on which a she-wolf is depicted suckling a boy. Here we seem to have a clear reference to the famous myth of Romulus, which would thus appear to have been, like much else in the legends of early Rome, of Etruscan origin.

The discovery just alluded to illustrates at once the charm and the drawback of works like the one under review. New and unexpected discoveries are constantly being made, and it may happen that some of the most interesting of these may take place just too late for notice. Such has been the case with two remarkable finds, one of objects of the Stone Age in a tomb at Orvieto, the other of the veritable *templum* of an Etruscan angur at Piacenza. Such accidents cannot be prevented in a necessarily progressive study like Etruscan archaeology, and they in no way detract from the value of a work so full of matter and sound knowledge as that which Mr. Dennis has given us.

It is a pity, however, that his residence at Palermo and the pressure of official duties have obliged him to depend almost entirely upon Italian literature for a knowledge of what has been done of late by other workers in the field of Etruscan research. His acquaintance with recent German and English writers upon the subject is but slight, and even Deecke's new edition of Müller's 'Etrusker,' indispensable as it is to the student of Etruscan antiquities, appears to have been but little used by him. A fuller knowledge of this and similar works would have saved him from several questionable assertions in the Introduction and elsewhere.

But it is rather as a well-instructed guide and keen observer than as an antiquary and a philologist that Mr. Dennis would wish to be regarded, and in these capacities his pen has lost none of its old attractiveness and vigour. Twelve plans of ancient cities, as well as numerous engravings, have been added to the illustrations of the first edition, and the two

volumes, in spite of their bulk, will continue to be pleasant companions of travel which no visitor to the old sites of Etruscan power can afford to leave at home.

*A Housewife's Opinions.* By Augusta Webster. (Macmillan & Co.)

MRS. WEBSTER has made two great mistakes in publishing 'A Housewife's Opinions': first, in reprinting her essays from the *Examiner* at all, and, secondly, in writing a preface. Instead of apologizing for her slight essays, she says of them, in a sentence not very happy either in argument or construction, "Though written for immediate appearance in those lighter columns of weekly journals which every one reads and no one recalls, they had, even the most jesting of them, all the care and thought I could have given work meant to last." Those who know Mrs. Webster's poetical works will, when they read 'A Housewife's Opinions,' be slow to believe that she has not deceived herself. But even by her own showing her essays stand condemned. Light articles meant to be read and forgotten are not worth republishing in a permanent form, and it is a waste of power for an able writer to give to them all the care and thought which she might have bestowed on a work which was intended to last. These essays may have cost Mrs. Webster a great deal of trouble, but it is only her jests which give any proof of it. Undoubtedly that admission applies to a large portion of the book, for Mrs. Webster has almost throughout adopted a would-be funny style which appears to be meant to pass for liveliness. Most of these essays begin with something more or less jocose, and all of them abound in common quotations either slightly altered or misapplied so as to render them waggish. A few specimens of beginnings may be given:—

"There used to be among the English a complacent idea of their own domestic virtues as superior to those of all other nationalities. Conjugal fidelity, decorum, ingenuousness, modesty, innocence, were regarded as having embraced the opinion of Daddy Neptune and Freedom, and hit on Britain as their own island."

"When Music, heavenly maid, was young, did she practise many hours a day?"

"If ever virtuous and valuable female was ungratefully rewarded by this ungrateful world, it is she [Mrs. Grundy]. Somewhere or other, whether as a sweet little cherub aloft or a viewless messenger of air among us we know not—'perhaps no man ever shall know'—she takes care of us," &c.

"Mr. Poynter has been talking, if not 'rhyme and reason,' art and reason," &c.

These will be enough, but many more might be quoted, if the joke did not appear after an inconvenient number of commonplaces, and it would not be fair to give incomplete quotations.

The essays are forty-eight in number, and of an average length of six pages: not quite an adequate length for the treatment of questions which Mrs. Webster says "are no mere momentary questions begun and ended with the talk of the week." Most questions might, by the way, claim to be as much as that. All depends upon what the talk is. The weather or Indian finance are subjects fit for the talk of a moment or the labour of years. Unfortunately, Mrs. Webster has adopted no order for her essays. They might have been grouped



according to subjects, or, to use the words of a well-known judge, "chronological order would be best, but if you can't manage that, alphabetical order."

But to come to the matter of Mrs. Webster's opinions. On most topics they appear to be sanctioned by the consent of mankind at large, and if people are interested in reading them that only gives an opportunity for the repetition of another commonplace, viz., that no nation likes commonplaces so much as our own. On the subject of women's education and the rest of the programme of those who would give women a higher vocation and a larger sphere, Mrs. Webster writes a good deal better. Here she finds something in which she is really interested, and the opinions of a clever woman are naturally worth reading upon such questions. She deals with them not only with vigour and earnestness, but with a sound sense not always to be found even in the advocacy of clever women. Mrs. Webster has the satisfaction of seeing two points for which she had contended already won. Women have been admitted to a degree examination by the University of London; and magistrates have been endowed with the power to give a judicial separation when a woman makes out a case of aggravated assault against her husband. Perhaps she may live to see women triumph over the doctors and vote for members of Parliament. As to the latter question, Mrs. Webster uses the tactics which are usually called "inserting the thin end of the wedge." She demands the franchise only for unmarried women-ratepayers, and refuses to attack the question on the ground usually taken by the men who have to be conquered. If these men can only be induced to argue as Mrs. Webster would maintain that they ought to argue, undoubtedly they will fall an easy prey to their assailants. At present, it must be admitted, the prospects of the women question, as it is called, are not bright. It was a dreadful mistake that one lady made at a recent meeting when she avowed that the claim for the admission of unmarried women-ratepayers to the franchise was only the beginning of the campaign. It was a betrayal of her cause. It may be conceded easily that the argument on the ground at present taken is unassailable; but it is, after all, not much more than an exercise in argument. It is like a debate at a meeting of a debating society, and has no practical bearing. An enemy must be attacked where he is, not threatened with a crushing defeat if he will only come and fight somewhere else.

The article for which Mrs. Webster makes an excuse in her preface is that which least needed any. It is a review of two translations of the 'Agamemnon' which appeared about the same time, one by Mr. Browning and the other by Mr. Morshead. Here there is ample evidence of care and thought. The review is not only an admirable bit of criticism, but a lesson. Mrs. Webster has already tried and proved her skill as a translator of Æschylus, and she is in every way entitled to be heard as a critic of other people's work. She shows a nice appreciation of the merits of Mr. Browning's remarkable work, but in the few places where she corrects him it is difficult to think she is wrong; when she finds fault with Mr. Morshead we know she is right. A short paragraph on the character of Clytemnestra con-

ains all that need be said to help a student to understand it.

Robert Dick, Baker, of Thurso, Geologist and Botanist. By Samuel Smiles, LL.D. (Murray.)

A SUSPICION of book-making is inevitably aroused by the appearance of the Life of Robert Dick, baker and naturalist in Thurso; so soon after the Life of Thomas Edward, cobbler and naturalist in Banff. But the scientific achievements, under adverse circumstances, of the subject of the present work are to the full as remarkable as those of Thomas Edward; his labours among the fossils of the lower sedimentary strata of the North of Scotland must still, indeed, be fresh in the memory of geologists of middle life.

It is the legitimate boast of Scotland that the type of which Robert Dick was an eminent representative has never been rare among her people. Blessed with a strong physique he combined an unwearied enthusiasm for his subject with the coolest and most cautious reasoning upon it. An ungenial childhood had hardened rather than soured his nature, but there were soft points in it for those who knew how to find them. Though belonging to what Mr. Buckle called the most priest-ridden race in Europe, he perceived and resented the Popery of the sects, but his belief in God and apprehension of his character were of a far wider and deeper kind than theirs who protested against his Sabbath walks and pursuits, and plied him with tracts which, when the bundle was big enough, furnished fuel for his oven. His uprightness and honesty never wavered, even under the pressure of misfortunes which at length bent, though they could not break, his rugged independence.

Mr. Smiles has sketched the career of this remarkable man, and given a singularly clear presentment of his character in all its rugged individuality. It might be almost more correct to say that his subject has portrayed himself in the highly original and characteristic letters which form the chief attraction of the volume; but the biographer is responsible for their selection and arrangement, with the connecting narrative, and the result is so excellent that it seems ungracious to point out certain defects, which after all lie on the surface. Mr. Smiles's success in delineating characters of this sort has been so great that he may be excused if he sometimes fancies that their chief *ratio existendi* is to supply the text for his discourses. There is, no doubt, a large number of excellent persons to whom a sententious and well-sounding commonplace has all the force of original truth; there are others who require to be informed that "during midsummer time in the north it is light nearly all the night through, and further north the sun is seen at midnight," &c. To both of these classes, perhaps, and certainly to the latter, the repeated speculations, in the letters, on the origin of the boulder clay and on the bearing of the "old red" fossils on the rival theories of creation must be without meaning. It is not, then, quite clear for what class of readers the book is intended, but Mr. Smiles has a right to say that he wishes to be all things to all men. In one respect he does himself an injustice. The story of the life is so clearly developed in the course of the work that the

recapitulation in the last chapter is for the most part superfluous.

Robert Dick was for many years in intimate correspondence with Hugh Miller. He loved the man and admired his compositions, but he criticized him freely, feeling that Miller was rather the advocate for a particular set of views than animated by the pure love of truth. After pointing out to him the true nature of the "diluvial" boulder clay, he asks him what, then, "is to become of the Mosaic deluge? My 'supernatural' is truth." Miller owed much to Dick's labours, freely given at a great sacrifice, and never apparently requited by money; but he always acknowledged their value. After Miller's death Dick returned to the widow his correspondence of many years. The omission, then, of any mention of Dick in the 'Life of Hugh Miller' which subsequently appeared does little credit to its author.

It is to be regretted that Mr. Smiles does not attempt to estimate the exact place to be assigned in geology to Robert Dick and his works. He quotes, indeed, Sir Roderick Murchison's eulogium, but this is directed more emphatically to his botanical than to his geological attainments. The hardy and indefatigable worker himself had not much patience with *dilettanti* geologists, who "drive along the road and survey the country in gigs... afraid to fyle their trousers." Nor had he a great respect for "authorities." He had often seen their dogmas falsified, and he considered it quite too soon to talk of a "science of geology." But the intensity of his own labours in a limited field, with the consciousness that his investigations, though profound in comparison with those of many others, only raised a corner of the veil, led him, perhaps, unduly to depreciate the picturesque but fluctuating generalizations of the leaders of the science. He was, however, no mere hard-headed reasoner, for he had much poetic and artistic feeling. He was a true lover of Nature, as keenly alive to her beauty and her grandeur as to her scientific side. "To me," he says, "these wonders are never old. Their edge never dulls. They always stir me." And he wished others to share in his delight, and would go long distances to plant a new fern "in favourable spots where I think it would live, and gratify the weary souls of lonely pilgrims, long after you and I are singing hallelujah with the angels." He had great facility of expression in almost every style of writing. Here is an extract from a letter to his friend Charles Peach, the naturalist:—

"Dunnet sands are a long and a weary trail in a warm day in June, when the dark thunder-clouds creep overhead, when not a breath of air stirs, and all is still and motionless, save the dull, sluggish fall, at solemn pauses, of the incoming and retreating waves on the burning sands, or the humming of the overjoyed flies feeding on the dead fish cast up by the tide; when the cattle from the benty links have come down towards the sea, where they stand knee-deep in it, stooping and eyeing it wistfully, but yet unable to drink; when the parched sands stretch away in the distance, the heated air flickering upwards like the breath of a furnace! I look up, and implore the 'all-conquering sun to intermit his wrath.' He only continues to shine out stronger and fiercer; till at last, faint and exhausted, I throw myself down, and drink out of the burn which flows across the sands, careless of the consequences. Your very wise people may say what they please about the consequences of

imbibing cold water when over-heated, but I have never found any harm, but much good to be the result, and in no case more than in taking this drink out of the burn as I crossed the sands towards Dunnet. . . . Passing on along the foot of the cliffs—now yellowish, then reddish—now thin and slaty-like, then in thick solid beds—I go rambling along.

Owre mony a weary ledge he limpit,  
An' aye the tither stane he thumpit;

but thumped in vain. Oh for one scale! But no; no organisms; not one, though you upturned the whole stupendous accumulation of quartz sand, which rears its lofty and weathered front to the wasting waves and sea-breezes. . . . What a vast gathering of sand! I was forced to exclaim. Where did it all come from? How long did it take to pile up this heap in the silent depths of the sea? How long? How many years? These are pertinent questions,—questions which enter one's very soul. Then man feels instinctively his own littleness, and his utter inadequacy to solve even the simplest of his questionings."

And he proceeds, in language equally clear and elegant, to discuss the phenomena in question.

When his sister was ill and in low spirits he used to write long letters to amuse her:—

"Were you ever up a hill-top at night, your lee lane, with the mist swooping about you and drooping your whiskers and eyebrows? I dare say no. But up this hill I had to clamber on my hands and knees to find the plants that I had come in search of. Yes! I found them, though I was not quite sure until the sun had risen to enlighten me. Then I found that I had made out my point. . . . But I have no time to say out my say. Only this, sister, only this: never lose heart in the thickest mists you should ever get into; but take heart, for assuredly the sun will rise again, and roll them up and away, to be seen no more."

Though leading a solitary life, misunderstood, and not much caring to be understood, by his neighbours, he was not only a warm-hearted man, but showed at times a really jovial vein. He could throw off verses—spirited or pathetic—with ease. One rattling song, beginning "Hammers an' chisels an' a'," often sung afterwards at geological meetings, appeared (much to his discontent, for his modesty was extraordinary) in the local newspaper, rather scandalizing his neighbours, who did not understand it.

"Some people here," he wrote, "view the matter quite seriously. One says, 'Sir Roderick will regret having extolled me so highly; the verses are more like what a half-drunk Burns would write than anything they know.' A weak but well-meaning bodie at Cromarty sends me a pious bookie about the state of my soul. He says, 'the spades, perhaps, are made that will dig my grave.' He need not have had any 'perhaps' about the matter. Kirkyard spades bury three or four generations. A Dublin divine has sent me a letter that I have put in the fire, with 'There goes Balaam's ass, No. 1.' Indeed you know that the rhyme was solely made to make you laugh, while you were dowie."

It would be easy to multiply quotations of the quaint and original touches of character which go to complete this remarkable portrait. A great but not altogether unrelieved sadness overshadows the last gallant struggle against increasing poverty and infirmity. After neglecting him during life, his intelligent townsmen and acquaintance gave him a public funeral, put up a tall obelisk over his grave, and acquired his valuable and almost unique herbarium, which now, Mr. Smiles tells us, lies moth-eaten in their museum. But such has been the fate of many prophets and great men in other places besides Thurso. The numerous and beautiful illustrations of the scenery of

Caithness, to dwell in the midst of which might be an education of itself, form an appropriate addition to the volume.

*A Sketch of the Modern Languages of the East Indies, accompanied by Two Language-Maps.*  
By Robert N. Cust. (Trübner & Co.)

A COMPREHENSIVE treatise on the languages of the East Indies has long been a desideratum. Sixty years ago, in a tract on the family kinship of the Indian languages, the Rev. M. G. Blumhardt, of Bâle, gave an account of thirty-two languages—including Pashtu, Belutchi, Kashmiri, Khasi, and Burmese—in which translations of the Bible existed or were in progress. His views of their relationship to Sanskrit were those generally accepted in those days, notwithstanding that so great a philologist as the late F. W. Ellis, of Madras, had conclusively shown several years before that the Dravidian languages are in structure and parentage entirely distinct and independent from Sanskrit. Mr. B. H. Hodgson has been the first to describe in its manifold ramifications and to analyze another distinctive class of the aboriginal languages of India, to which more recently the name Kolarian was given by Sir G. Campbell. A classification of all the Indian languages was sketched out in Mr. J. Beames's valuable manual, entitled 'Outlines of Indian Philology' (1866; second edition, 1868). Within the last ten years the study of Indian ethnology and philology has made rapid strides, and the importance of the investigation of dialectical varieties of speech has in India, as in Europe and elsewhere, been more and more recognized. A mass of materials for the prosecution of these researches—scattered in the *Transactions* of learned societies, in literary periodicals, and countless Government Reports and other publications—has thus accumulated which required only the hand of a patient and painstaking linguist to arrange, digest, and present to the student in a handy, lucid, and readable form. This is what Mr Robert Cust has attempted to accomplish, and has, upon the whole, successfully accomplished, in the book under notice.

The author has grouped the languages under eight heads, comprising the Aryan, the Dravidian, the Kolarian, the Tibeto-Burman, the Khasi, the Tai, the Mon-Anam, and the Malayan family, and he has done wisely in making this arrangement provisional only: for much light remains yet to be shed, not only on the nature and various degrees of the relationship subsisting among the individual members of one family, but also on the very classification of some of those members—nay, even concerning the descent and affinity of some of the families themselves the last word has not yet been spoken. After an introductory survey of the whole subject, Mr. Cust treats the various groups in detail, stating what has been written concerning the different families, languages, and dialects, so as "to bring to one focus the labours of the past"; and in the concluding chapter he passes an enthusiastic encomium on the importance of these linguistic researches, and proposes "to organize some scheme of general co-operation for the future." The main part of his book is, as he himself says, essentially a compilation, intended to be perfectly colourless as regards the author's own views. The observance of this principle

on the part of Mr. Cust, though it must have involved a certain measure of self-denial, is deserving of high commendation, inasmuch as a student will turn to a manual of this kind more with a view to ascertaining all that is known about a certain language or dialect, and what materials exist for further inquiry, than for the purpose of acquainting himself with the author's own speculations on the subject. "To save students the trouble of long search for material," Mr. Cust gives in Appendix C. a list of "the most esteemed" authorities for each language or family of languages, and in Appendix F. a list of general works of reference. Notwithstanding the great care with which these lists have evidently been compiled, they are capable of much improvement. We will mention a few omissions. The best Oriya grammar is by E. C. B. Hallam (Calcutta, 1874). The best Tamil grammar and dictionary are those published at Pondicherry in 1863 and 1855 respectively; also the dictionary by Winslow should have been mentioned. A student of Burmese will find Chase's Handbook more serviceable than any other. Mason wrote only a Karen grammar. J. Wade is the author of a Sgau Karen dictionary (Tavoy, 1849). No mention is made of Mason's 'Burmah' (Rangoon, 1860), which contains many details about Mopgha, Toungthu, and the other Karen dialects. Also Appendix M. of Col. Yule's 'Mission to the Court of Ava' should have been referred to for the languages of Burmah generally. A great Tibetan and German dictionary by Jäschke (Mr. Cust persistently writes Jaeskhe wherever the name occurs) was published at Gnadau in 1871. The introduction to this work contains valuable notices about the Tibetan dialects. Some of the best aids for the study of Malagasy are omitted, viz., the excellent dictionary printed at Bourbon in 1853-55, in two volumes, which takes note also of several of the dialects; the grammar which appeared *ib.* in 1855, and one by P. L. Ailloud (Tananarivo, 1872). The 'Antananarivo Annual' (3 vols., 1875-77) is also full of interesting notices on the dialects and literature of the island. We mark a still greater number of omissions in the case of the Philippine languages. In the list drawn up by Dr. Jagor from official records, no less than thirty languages are specified, with the localities in which they are severally spoken. We supplement Mr. Cust's list in Appendix C. by the titles of the following modern publications. Tagala: grammars by J. H. Campomanes, 1872, and P. F. Minguela, 1878; dictionary by D. R. Serrano, 1872. Bisaya: grammars by F. A. de Figuera, 1871, and P. Ramon Zueco de S. Joaquin, 1871; dictionary by D. J. Felix de la Encarnacion, 1866. Ilocana: grammar by F. Jose Naves, 1876. Bicol: dictionary by M. de Lisboa, 1865. Ibanac: grammar by F. de Cuevas, 1854; dictionary by J. Bugarin, 1854. Pangasinan: grammar by F. M. Pellicer, 1872; dictionary by L. F. Cosgaya, 1865. Zebuana: grammar by P. F. E. A. Calzado, 1836.

The portion of Mr. Cust's book which relates to the languages of the Dutch East Indies is, in our opinion, in so far the least satisfactory as it shows many inaccuracies of detail, and is disfigured by a number of misprints. These shortcomings, all the more serious in a book intended to be a guide, might have been



avoided if throughout this chapter proper reference had been made to the Dutch literary serials and other Dutch publications on the subject, available in the great libraries, which have furnished the author with the chief materials for his work. He might have taken a warning from J. Crawford's 'Descriptive Dictionary of the Indian Islands,' which is known to be least trustworthy on all matters on which correct information could have been drawn from Dutch books only. The assertion (p. 134) that Low Malay is a dialect spoken at Batavia, which has become the *lingua franca* in the Dutch colonies, is contrary to the opinion of the best Malay scholars. Low Malay, also called Conventional Malay, is a corrupted brogue, which serves as the medium of intercourse between Malays and those Europeans who are ignorant of the language which the Malays speak amongst themselves. There is a dialectal variety of Malay spoken at Batavia, which has nothing to do with Low Malay, and another spoken at Menang-Karbau. Marsden, both in his grammar and dictionary, treats only of Standard or Centralization Malay. Two most important books on the structure of the language, by Robinson and von Dewall, should have been mentioned. The *Transactions* and *Journal* of the Asiatic Society of Batavia contain valuable articles on the languages and dialects of Lampong, Nias, Palembang, Achin, Endeh, Buru, and others. A vocabulary of the Kamarinian language of Ceram is to be found in vols. viii. and ix. of the *Journal* of the Dutch Missionary Society. The Dyak dialect of Pulopetak, in S. Borneo, is made in one place into two languages, Pido and Petak, while in others it is called Pido-Betuk, Pido-Petak, and Pelopetak. We also notice the persistent recurrence of the term "Ourung Binwuh" for *Orang bintiah*. The "grim complacency" with which the author may view these remarks will, we venture to think, scarcely be shared in by the two eminent Leyden savants on whom he has drawn for the greater part of the otherwise able survey contained in the eighth chapter. At any rate, the errors which he has allowed to creep into that part of his book should not be laid at their door.

If we have confined our main criticisms to the latter part of the volume, we do not imply any readiness on our part "to swallow as Gospel-truth" the errors at the other end. We do not class, e. g., Sarasvati (p. 17), whatever that may mean, among the Prakrits, or approve of a system of transliteration by which *tatsama* and *tadbhava* words are presented to the reader as "tatsumubs" and "tadbhavas" in juxtaposition (p. 15). Nor would we subscribe to the statement that there is no indigenous native printing press in Siam, for we have before us a volume of upwards of a thousand pages, containing the Siamese law-code, and printed at the king's own press at Bangkok, which would do credit to any European or American printer. Nevertheless, it is impossible not to bestow well-earned praise on the great care with which the chapters treating of the English East Indies have been elaborated. When the additions and corrections which the author has solicited shall have been worked up by him into a new and critically revised edition,—comprising also references to books and articles in serials bearing on the literature of the peoples with which the work deals,—it

will be an invaluable boon to the ever increasing number of students who take an interest in Indian philology in its widest sense.

NOVELS OF THE WEEK.

- Mrs. Cardigan?* By Annie Thomas (Mrs. Pender Cudlip). 3 vols. (Chapman & Hall.)
- Helena, Lady Harrogate.* By J. B. Harwood. 3 vols. (Bentley & Son.)
- The Broken Tryst.* By Maxwell Grey. (S. Tinsley & Co.)
- Born to Blush Unseen.* By T. Edgar Pemberton. (Same publishers.)
- The Wish of his Life.* From the French of Victor Cherbuliez. 2 vols. (Bentley & Son)

ACCORDING to Mrs. Pender Cudlip's view of society, men and women sacrifice everything to their passions; women are without principle, men are boobies. That her stories are meant to be stories of life as it is she leaves no room for doubt. The events in 'Mrs. Cardigan?' are supposed to have taken place in 1870; and though so inaccurate a writer as Mrs. Pender Cudlip cannot help occasionally ante-dating a fact, such mistakes are made only in her anxiety to depict the life of the present day. Though the possibility of the existence of persons such as Mrs. Pender Cudlip loves to describe cannot be denied, it is absurd to represent society as mainly consisting of them. But that is not the worst. It is a fatal mistake in art, to put it in the least offensive way, for a writer to show likes and dislikes for her own characters; and perhaps the fault is greater when the liking is shown for those who are least worthy of admiration. The public for whom novels are chiefly written must soon grow tired of being asked to take pleasure in women who are beautiful, lavish, and pert. Beauty is not particularly captivating when one has to be contented with a description, still less when the description is written in the fashionable style. Mrs. Cardigan's mysterious story has a certain interest, as it enables one to make guesses at the explanation of a set of very singular circumstances; but when the explanation is made, the whole story is thrown into absurdity. It is not a good plot if a glance at the end of a novel takes away all the reader's interest when he has read but half of the book. He must be careful not to look at the end of 'Mrs. Cardigan?' and might still think he had been reading an interesting book if he stopped at the end of the second volume. Mrs. Pender Cudlip has introduced a new trick into her book by inserting little bits of flattery of the royal family. It is certainly done with ingenuity, though not with good grammar. The following remark is put by Mrs. Cudlip into the mouth of one of her characters, "I should like to get more than a passing thought from the big, blue-eyed man. He's like the Prince of Wales would be if he were not the Prince of Wales, but merely an athletic country gentleman." What difference it would make in the size of the Prince of Wales or in the colour of his eyes if he were only an athletic country gentleman, Mrs. Pender Cudlip can alone explain. It is no doubt a compliment to him to say he is like the man whom the beautiful, lavish, and pert Mrs. Cardigan admired and wished to fascinate; but, on the other hand, it is a doubtful compliment to be compared to the booby hero. But why should Mrs. Pender Cudlip be afraid

to go a step further? She might in her next book introduce the Prince of Wales himself as her hero, and let all the characters be persons living at the present moment. What matter if her story should be a little startling or scandalous?

'Helena, Lady Harrogate,' is a story of what may now almost be called an old style. The village schoolmistress, to whom the reader is introduced at the first page, turns out ultimately to be a peeress in her own right, and there is a rich baronet with a dreadful skeleton in his cupboard, and a low ruffian who has a mysterious hold upon him. Such jewels could only be set with low attorneys and Jews; and by way of contrast an earl's family is introduced, so as to provide an exemplary eldest son to fall in love with the schoolmistress. The obvious absurdities of such a romance make 'Helena, Lady Harrogate,' rather a hard book to read; but to those persons who have succeeded in preserving a taste for stories of this kind it may prove exciting. Taking it as it is, Mr. Harwood has gone through his work creditably, but has been led into the fault of overloading his descriptions of the low inns, lodging-houses, and offices where the villains live or meet to discuss their nefarious plots.

The primary object of a novel is to amuse or interest, and 'The Broken Tryst' is interesting. It is not, however, possible to call it a finished piece of literary workmanship. The heroine, though not without attractions, is far from being satisfactory: she is flippant, school-girlish, and occasionally somewhat vulgar. The other female characters are fairly drawn, and the male characters are mostly up to the average—indeed, the retired naval lieutenant is original and good. The wicked man of the story, however, savours of the well-born villain of a Surrey-side melo-drama, but his conversation does not bear out his character. Novelists are allowed considerable licence in the matter of historical accuracy, but really Mr. Grey abuses that licence. At the beginning of the story the old lieutenant is made to "spin a yarn" about a naval engagement with the Spaniards twenty years previously, yet within a few days he is present at a croquet party, and within three years there is mention of a train from the South Coast to London. Now there were no serious naval engagements between us and the Spaniards after 1805; therefore, according to the author, croquet was a fashionable game in England in 1825, and there was a railway from the South Coast to London in 1828! In the description of the engagement above mentioned Mr. Grey shows very little knowledge of nautical etiquette, for he represents the captain as messing with the midshipmen. Equally ignorant is he of military matters. One of his characters enlists in a cavalry regiment, and after about two years' absence comes home from India with two medals, a clasp, and a good-conduct stripe. Historians would like to know what campaigns occurred about 1826 in India in which two medals and a clasp could be obtained. As to the good-conduct stripe, we rather think that no such incentive to good conduct was offered to the soldier till a quarter of a century later, and then it took seven years to get one. Again, the author evidently believes that troop and regiment are synonymous terms, for speaking of his colonel, who had been surrounded by the



foe, he says, "The wretches singled him out and cut him down. They knew the troop would be nothing without him." Civilian novelists are not expected to know much about military affairs, but when they are as ignorant as Mr. Grey the least they can do is to leave the army alone. He should practise the same abstinence about society, for no well born and bred young lady would use such a phrase, even in talking to herself, as "I wonder if the Earl will like to kiss baby?" In spite, however, of improbabilities, impossibilities, and solecisms, 'The Broken Trust' is a readable and fairly interesting novel.

Mr. Pemberton's story reads as if the author had originally intended to write a play. There is not much plot, but there is, nevertheless, a fair amount of interest and no little humour. As a light, bright, and, highest praise of all, short novel, 'Born to Blush Unseen' possesses considerable merit.

'The Wish of his Life' is a translation of 'Jean Téterol,' which we reviewed at the time of its appearance, in the autumn. The translator seems to be an American, for he "mails" letters instead of posting them, and he sends "sheriffs" to collect debts. The work is, however, on the whole, as well translated as French novels ever are.

#### BOOKS FOR CHILDREN.

*One New Year's Night, and Other Stories.* By Edward Garratt. (Edinburgh, Oliphant & Co.)  
*Worth Doing.* By Jamie Brockman. (Warne & Co.)

*Peter Parley's Annual for 1879.* (Ben George.)  
*Cloverly.* By Mary R. Higham. (Warne & Co.)  
*Lost: a Tale of the English Lakes.* By S. M. (Bemrose & Sons.)

*Gracie and Grant: a Story for Children.* By the Author of 'Ben and Kit.' (Glasgow, Bryce & Son.)  
*St. Quentin's, and Other Stories.* (Edinburgh Publishing Company.)

*Phil's Mother, and Other Tales.* By A. C. D. (S. Tinsley & Co.)

THERE is a degree of quiet power in some of the tales which takes 'One New Year's Night' out of the category of children's books—"The Lighthouse Keeper's Story" is one of these. The supernatural element is admirably managed, and the story itself displays a true and merciful insight into human nature which is touching. "Sib and God-sib" is a tale about a poor wail saved by a kind-hearted man who had no one belonging to him in the world. The poor lost man, who seemed too completely fallen down in the world to meet with any fate except that of being trodden under foot, becomes in his turn a blessing to the man who has rescued him. This volume is worth buying for the sake of these two stories.

'Worth Doing' is a delightful book about children who get into mischief in a way that would drive parents and guardians to distraction, but which makes a very entertaining book for all who have no nursery responsibilities.

'Peter Parley's Annual for 1879' need fear no comparison with other annuals nor with other years. It will be a welcome guest wherever it goes. Both information and amusement are to be derived from its contents. "Our Camping-Out and What Came of It" is a capital story, whilst the history of William Quillet is a curious bit of biography; but the book abounds in narratives such as boys will enjoy. The illustrations are the least attractive part.

'Cloverly' is one of the "Star Series" of tales. It is rather heavy, and lacks the raciness which generally accompanies American stories. The pertness of the heroine who relates this family chronicle is wearisome, and jars on the reader instead of amusing him; but as an excellent young clergyman loved her faithfully in spite

of all her wilfulness, it is to be supposed she was better than she seemed. The book is perfectly safe and unobjectionable.

'Lost: a Tale of the English Lakes' does not come within the scope of criticism. It is inscribed to the memory of one of the children in the story, whose loving and lovely disposition the mother has endeavoured to portray. There is much in the story of the blind girl who is lost among the hills which will interest young readers.

'Gracie and Grant' is a pleasing story about a twin brother and sister left motherless with a bad-tempered brutal father. It shows the good influence of the little woman of ten years old, who tries to shield her brother and work for her father, and to be as good as she can. The story is well told, and the children are like real children. This is an excellent gift-book for children of nine or ten years old.

'St. Quentin's, and Other Stories,' is by five different authors. The tales are all pretty and readable, but are mostly too ambitious, and are echoes of what has been often said or sung by other writers. The one exception is a slight story called 'By the Sea.' The author has made a true and pathetic story out of very slight and simple materials. The spontaneous brotherly kindness of the strong, happy collegians for the poor lonely invalid is well told, but the previous portion of this tale shows an unpractised hand.

A collection of tales, three in number, rather than a novel so called, 'Phil's Mother' makes the reader, wish that novelists would not be so prolix, for the first, at all events, of these stories, though short, is as complete as one in the three orthodox volumes. Containing quiet home pictures, lay sermons, without seeming to teach, pure and full of human interest, 'Phil's Mother' ought to be both improving and attractive to young people.

#### OUR LIBRARY TABLE.

IN a handsome quarto entitled *An Attempt to identify the Arms formerly existing in the Parish Church and Austin Friary, Warrington* (Warrington, Pearse), Mr. W. Beamont and Mr. J. P. Rylands have brought considerable research and much local knowledge to bear upon the question of the identification of the numerous shields of arms which are recorded in the windows of the two churches of Warrington in the sixteenth and seventeenth centuries. There are elsewhere these arms recorded the families of benefactors to the two churches, and the information which is here given will be found of much value to those who are interested in genealogical matters and in some of the chief families of Lancashire. With but few exceptions the authors have been enabled to identify all the shields of arms of which notes have been preserved, and have also added information concerning monuments in the two churches which either no longer exist, or if so only in a much mutilated condition. The volume is illustrated by four full-sized plates, in which the various coats of arms are drawn with a skill and freedom which we have rarely seen equalled, and which will commend themselves most strongly to every person of any heraldic taste whatever. Mr. Beamont's name is so well known as an authority on matters of local history that it is only necessary to add that in Mr. J. Paul Rylands he has been associated with a most able and painstaking genealogist, of whose skill we shall hope to see other specimens at no very distant date. We can cordially recommend this volume to all heralds and genealogists as one that cannot fail to interest them.

The thirty-sixth fasciculus of the *Bibliothèque de l'École des Hautes Études* contains the first volume of M. Abel Bergaigne's long expected book, 'La Religion Védique d'après les Hymnes du Rig-Veda.' After having explained in the preface his method, the author says: "Cette image sera notablement différente de celle qu'en présente par exemple la traduction complète du Rig-Veda de M. Grassmann, qui peut être considérée comme le

couronnement du travail d'exégèse commencé par M. Roth et continué dans le même esprit par M. Grassmann lui-même." In the foot-note M. Bergaigne adds: "Elle le sera plus encore de celle dont on pourrait trouver les traits disséminés dans les travaux mythologiques de M. Max Müller. Mais il est entendu que je ne fais de polémique que contre les deux lexicographes."

OUR old friend Sir Bernard Burke sends us the new issue of the most elaborate of peerages, the famous volume that bears his name. Sir Bernard's preface is mainly occupied with the discussion of the question whether the present Duke of Cumberland ranks next in point of precedence to the Duke of Cambridge or not—a question he decides in the affirmative. But two peerages and one baronetcy have been created this year. One peerage has become extinct. The publishers of this handsome book are, as usual, Messrs. Harrison, of Pall Mall.

A Dainty edition of *Lamb's Tales from Shakespeare* has been issued by Messrs. Macmillan. Many will be glad to see an old favourite in so tasteful a guise.

FROM Messrs. Routledge comes a "Standard Library" edition of *Longfellow's Poetical Works*, in one neat volume clearly printed. The same publishers send a *Book of Epigrams* compiled by Mr. Davenport Adams. Both Messrs. Routledge and Messrs. Ward, Lock & Co. publish popular accounts of the *Electric Light*. Each seems well done.—The *Birthday Book of German Literature* (Laurie) consists of extracts from German writers translated into English.

We have a large number of almanacs and annuals on our table. Messrs. Burns & Oates send us the excellent and accurate *Catholic Directory for 1879*, which appears now for the forty-second time. It has been carefully corrected, Father Law's name being omitted.—The *Catholic Family Annual*, issued in the United States, is a cheaper publication for popular use.—The *Garden Oracle of Mr. Shirley Hibberd* (*Gardener's Magazine Office*) has reached its majority.—The *Live Stock Journal Almanac*, issued by Messrs. Cassell, Pether & Galpin, is a capital publication of its kind.—Mr. Paterson sends his excellent *Scottish Almanac*, which is modelled on Mr. Whitaker's.—Waterlow & Sons forward their useful *Professional Pocket Book*; Messrs. Marcus Ward & Co. their ingenious concise Diaries in the daintiest of covers.

We have on our table *The Law of Trade-Marks*, by C. S. Drewry (Knight).—*Afghanistan*, by S. R. T. Mayer and J. C. Paget (Routledge).—*A Manual of French Literature*, by R. A. Pictet (Nutt).—*Food and its Preparation*, by Mrs. W. T. Greenup (Bemrose).—*The Principles of Rhetoric and their Application*, by A. S. Hill (Low).—*The Ethics of Positivism*, by G. Barzellotti (Trübner).—*Mirth*, edited by H. J. Byron (Tinsley Brothers).—*Letters from Egypt to Plain Folks at Home*, by M. L. Whately (Seeley).—*Daughters of Armenia*, by Mrs. S. A. Wheeler (Edinburgh, Oliphant).—*The Mariners of England*, by W. H. D. Adams (Edinburgh Publishing Company).—*Sunshine through the Clouds*, by F. J. Tylocoat (Sunday School Union).—*Lays of Ancient Greece and Rome; with Farfel's Saga*, by W. R. (Glasgow, Hadden).—*Rose and Thistle, Poems and Songs*, by W. Allan (Simpkin).—*The Acts of the Apostles*, with a Vocabulary, by J. T. White (Longmans).—*Jonah*, by the Ven. T. T. Perowne (Cambridge Warehouse).—*The Joyful Sound*, by W. Brown (Edinburgh, Oliphant).—*The Unerring Guide*, by Rev. H. V. Dexter (Edinburgh, Oliphant).—*Portraits Comparés des Hommes d'État Contemporains*, I. Mr. Gladstone et Lord Beaconsfield, by J. H. du Vivier (Bruxelles, Gay et Doucé).—*L'Idée Moderne du Droit en Allemagne, en Angleterre, et en France*, by A. Fouillée (Paris, Hachette).—and *Erologomena zur einer Anthropologischen Philosophie*, by Dr. Friedrich von Bärenbach (Leipzig, Barth). Among New Editions we have *Bird-Keeping*, by C. E. Dyson (Warne).—*New Ireland*, by A. M. Sullivan (Low).—*Elinor Dryden*, by K. S. Macquoid (Low).—*Picciola*, by X. B.

Saintine (Routledge).—and *Henry's First Latin Book*, edited by C. G. Gepp (Rivingtons).

LIST OF NEW BOOKS.

- Poetry.*  
 Burns Birthday Book of Poetry and Song, 32mo. 2/6 cl.  
 "Moore" Birthday Book, 32mo. 2/6 cl.  
 Poems of the Future, by Victor M. Vita, Vol. 1, cr. 8vo. 6/ cl.
- Law.*  
 Demison's (C. W.) and Scott's (C. H.) Practice and Procedure of the House of Lords in English, Scotch, and Irish Appeal Cases, 8vo. 16/ cl.
- History and Biography.*  
 Burke's (S. H.) Historical Portraits of the Tudor Dynasty, Vol. 1, 8vo. 15/ cl.  
 McCarthy's (J.) History of Our Own Times, from the Accession of Queen Victoria to the Berlin Congress, Vols. 1 and 2, 8vo. 12/ each, cl.  
 Scott (Sir W.), Memoirs of the Life of, by J. G. Lockhart, Library Edition, Vol. 1, 8vo. 3/6 cl.
- Philology.*  
 Aristotle's Fifth Book of the Nicomachean Ethics, edited by H. Jackson, 8vo. 6/ cl.
- General Literature.*  
 Melville's (G. J. Whyte) Black, but Comedy, 3 vols. cr. 8vo. 31/6  
 Rowell's (M. C.) Love Loyal, 3 vols. cr. 8vo. 31/6 cl.  
 Scott's (Sir W.) Waverley Novels, Illustrated Edition, Vols. 16 and 17, 12mo. 2/6 each, cl.  
 Seeley's (M.) The Kingdom and the People, 12mo. 3/ cl.  
 Trollope's (A.) An Eye for an Eye, 2 vols. cr. 8vo. 21/ cl.

A CONTRADICTION.

16, Cheyne Walk, Chelsea, S.W., December 28.

My attention has been directed to the following paragraph which has appeared in the newspapers:—"A very disagreeable story is told about a neighbour of Mr. Whistler's, whose works are not exhibited to the vulgar herd; the Princess Louise in her zeal, therefore, graciously sought them at the artist's studio, but was rebuffed by a 'Not at home,' and an intimation that he was not at the beck and call of princesses. I trust it is not true," continues the writer of the paragraph, "that so mediævally minded a gentleman is really a stranger to that generous loyalty to rank and sex, that dignified obedience," &c.

The story is certainly "disagreeable" enough; but if I am pointed at as the "near neighbour of Mr. Whistler's" who rebuffed, in this rude fashion, the Princess Louise, I can only say that it is a *canard* devoid of the smallest nucleus of truth. Her Royal Highness has never called upon me; and I know of only two occasions when she has expressed a wish to do so. Some years ago Mr. Theodore Martin spoke to me upon the subject; but I was at that time engaged upon an important work, and the delays thence arising caused the matter to slip through. And I heard no more upon the subject till last summer, when Mr. Theodore Watts told me that the Princess, in conversation, had mentioned my name to him, and that he had then assured her that I should "feel honoured and charmed to see her," and suggested her making an appointment. Her Royal Highness knew that Mr. Watts, as one of my most intimate friends, would not have thus expressed himself without feeling fully warranted in so doing; and had she called she would not, I trust, have found me wanting in that "generous loyalty" which is due not more to her exalted position than to her well-known charm of character and artistic gifts. It is true enough that I do not run after great people on account of their mere social position, but I am, I hope, never rude to them; and the man who could rebuff the Princess Louise must be a curmudgeon indeed.

D. G. ROSSETTI.

THE ROYAL HISTORICAL SOCIETY.

MR. H. E. MICHELSEN accurately describes himself as "F.R.Hist.S.," he was on the 19th October, 1875, recommended for election as such by Mr. Laurence Gomme, then a member, and with whom he desires to be associated in receiving the rebuke of an amiable nobleman for having joined "an organized attempt to disturb the harmony" of a meeting. Neither from myself nor the Council will Mr. Michelsen get any further answer in your columns. In a couple of weeks he will receive the Society's audited balance-sheet, as with vol. vii. of the *Transactions* every member of the Society will. If he has aught to complain

of, let him go to the proper authorities, and his demands, if reasonable, will meet with prompt and courteous attention. If his desire, as he states, was "not to animadvert on the administration of the Society, but simply to obtain information," his course would have been more reasonable and consistent if he had applied to the Secretary, who could and would have answered him, rather than to the readers of the *Athenæum*, who cannot. But he writes to the *Athenæum* not "to obtain information," but with an evident desire and intent to injure the credit of the Society and its Secretary by vile hints and an utter perversion of fact. In his last he writes: "It is no mis-statement to say that I moved that the accounts be published, as it was only upon my reiterated request for them, when seconded by the Rev. Prebendary Irons, that the Secretary (not upon his own motion) agreed to lay the matter before the Council." Having asked Dr. Irons to state what really took place, I have received from him a letter containing the following narrative, which all present at the meeting will no doubt verify: "To the best of my belief no formal resolution of any kind was put about the accounts—at least, I saw none—and it is a mistake to say I seconded any. Every one was anxious to get to the business of the day—Lord Aberdare's address—and seemed impatient at the intrusion of minor matters. I seconded very heartily the thanks to Lord Aberdare; and I am under the impression that there was a unanimous vote of thanks to the Secretary. I am, &c., William J. Irons."

CHARLES ROGERS, Secretary.

'THE SALE OF SALT.'

Kempford, Fairford.

PERHAPS the following inquiry may be of interest to your readers. I lately picked up an old black-letter book, which, from all I can gather, is unique. The book is apparently a chapman's article; its contents are controversial dialogues, carried on with much spirit and dramatic effect. The title is 'The Sale of Salt, or Seasoning for Soules,' &c., by John Spicer, a painful minister of God's Word. Emprinted by N. Okes, 1611. There is much reference to current events, especially to the late translation of the Bible, to the matters disturbing the dramatic world at that time, and curious descriptions of social and moral manners. No copy of the volume is in the British Museum or in the Bodleian. Mr. Francis Fry, the great Bible scholar, tells me he knows nothing of the book or the author, and none of the bibliographers mentions either. I should be extremely obliged if some of your correspondents could give me any information respecting the above-mentioned volume.

ADIN WILLIAMS.

THE MOOR OF DENMARK.

British Museum, Dec. 30, 1878.

WAS Claudius, King of Denmark, the uncle of Hamlet, of a dark complexion—in fact, in appearance like a Moor? and, in order to a thorough realization of the different characters in the play, ought he to be so represented on the stage?

Now that 'Hamlet,' under Mr. Irving's management, is likely to have a long run at the Lyceum, it appears to me not inopportune to put the above two questions, especially with respect to the former. That Hamlet himself was of a fair complexion has been generally conceded, ever since the famous criticism in 'Wilhelm Meister,' and we may reasonably suppose that the same was the case with the "royal Dane," his father. It appears, however, not to have struck any of the critics, so far as I am aware, to remark upon the complexion of the uncle, although the contrasts, both moral and physical, between the two brothers are in every other respect so strongly marked as to command the attention of every reader, be he professed critic or otherwise.

The passage in 'Hamlet' to which I beg to refer, as containing an answer in the affirmative to the above question, occurs in act iii. sc. 4 of the play, where Hamlet, in his mother's closet,

shows her the two pictures, "the counterfeit presentation of two brothers." After describing his father in the terms so well known, and comparing him successively to Hyperion, Jove, Mars, Mercury, the Prince proceeds as follows:—

This was your husband. Look you now what follows: Here is your husband; like a mildew'd ear, Blasting his wholesome brother. Have you eyes? Could you on this fair mountain leave to feed, And batten on this Moor?

In the two lines printed in italics (the italics, I beg to observe, are my own) is, I believe, contained the answer to my inquiry, which has evaded notice hitherto from the fact that in all the modern editions the word *Moor* is printed with a small letter instead of a capital at the commencement.

Referring to the early editions of the play to ascertain in what way the word was spelt, I find that in the first four folios both "Mountaine" and "Moore" are spelt with capital letters. I then go to the early quartos, and notably to the first or earliest known edition of 'Hamlet,' viz., that printed at London "for N. L. and John Trundell," in 1603, and there I find not the word *Moor*, indeed, but another word, namely, *Vulcan*, which fully confirms my theory as to the dark complexion of Hamlet's uncle, that "remorseless, treacherous, lecherous, kindless villain!" The second edition of 'Hamlet' was published in 1604, and is well known to contain large alterations and additions to the one printed in 1603. It mentions, in fact, on the title-page that it is "enlarged to almost as much again as it was, according to the true and perfect coppie." In the 1603 edition the speeches of Hamlet are more compressed than in the 1604, and especially in this scene between Hamlet and his mother; the comparisons of his father to Hyperion, Jove, and Mercury do not occur at all, Mars being the only divinity introduced, to whom Hamlet, the father, is compared in contrast to *Vulcan*, viz., his uncle Claudius.

The entire passage in the 1603 edition is as follows:—

QUEENE Hamlet, what mean'st thou by these killing words?  
 HAM. Why this I mean, see here, behold this picture, It is the portraiture of your deceased husband, See here a face to outface Mars himselfe, An eye, at which his foes did tremble at, A front wherein all vertues are set downe For to adorne a King, and gild his crowne, Whose heart went hand in hand even with that vow, He made to you in marriage, and he is dead, Murdred, damnablely murdred, this was your husband, Looke you now, here is your husband, With a face like Vulcan.  
 A looks fit for a murder and a rape, A dull dead hanging look, and a hell-bred eye, To afraid children and amaze the world: And this same have you left to change with this.

It should be observed that in this passage the words *Mars* and *Vulcan* are both of them printed in italics in the original.

Continuing the inquiry among the quarto editions for the spelling of the word *Moor*, I find "Moore" with a capital *M* in the 1604 edition, *Moore* in italics in the 1607 edition, "Moore" with a capital letter in the 1611 edition, and "mountaine" and "moore" both small letters in the edition of 1637.

In conclusion, I leave my readers to couple in their minds the word *Vulcan*, occurring in the 1603 quarto, and the word "Moore" with a capital initial in the 1604 quarto, and decide for themselves whether I have rightly judged that Claudius was of a decidedly dark complexion, much resembling that of a Moor.

GEO. BULLEN.

Literary Gossip.

THERE seems to be every prospect of a college for technical education being commenced shortly at South Kensington. The City Companies, afraid that if they do not bestir themselves an inquiry into their employment of their revenues cannot long be avoided, have agreed to bear a large part of the expenses of the scheme. It is probable that the instruction given will be theoretical rather than practical, but this point has hardly yet



been settled, and till it is decided the project can scarcely take a definite shape.

MR. EDISON has completed arrangements with Messrs. Sampson Low & Co. and Messrs. Harper Brothers for the simultaneous publication in both England and the United States of his new work on the electric light, mentioned in our last number. The work has already been commenced, but, owing to the peculiar condition of affairs as regards patent applications, the time of its completion cannot at present be definitely stated.

A SUPERB Catalogue of the library of the Duke of Devonshire has been nearly completed. It will be one of the most magnificent bibliographical publications produced since the days of the late Earl Spencer, and will fill from four to five volumes.

A NEW edition of Lieutenant, now Major-General Sir Vincent, Eyre's account of the 'Military Operations at Cabul, which ended in the Retreat and Destruction of the British Army in January, 1842,' revised and emended by the author, and edited by Col. Malleon, C.S.I., is now in the press, and will be published by Messrs. W. H. Allen & Co. towards the end of January.

THE *North American Review* will, from the commencement of the new year, be issued monthly. The list of contributors will include many eminent statesmen, scholars, *littérateurs*, and men of science on both sides of the Atlantic. The magazine will try to be the organ of no sect, or party, or school, but to accord a hearing to the duly qualified representatives of opposing views. With the new year the *International Review* becomes a monthly review. Mr. Henry C. Lodge (formerly editor of the *North American Review*) will be associate editor in New York, and Mr. Barnett Smith is the literary representative of the magazine in England.

WITH the new year the Petöfi Society issues the first number of a new Hungarian magazine and review, entitled *Koszoru* ('The Garland'). Among other well-known *littérateurs* who are to contribute to its pages are Maurice Jókai, Charles Kertbeny, Hugó von Meltzl, and A. Vámbéry. The first number promises to be of great interest to admirers of Petöfi, as it contains a photographic portrait (from a daguerreotype) of the famous Magyar poet, and a fac-simile of his handwriting. The magazine will be under the direction of Tamás Szana, and will be published by Frigyes Rautmann, of Buda-Pesth.

THE *Fishing Gazette*, which with the current number enters on its third year of publication, has, we understand, recently changed hands. The new proprietor, who is an experienced angler, promises to introduce some new features into the paper, which is devoted entirely to angling, river, lake, and sea fishing, and fish culture.

THE death is announced of Mr. David Semple, F.S.A., of Paisley. The deceased gentleman was noted for his antiquarian knowledge, and for his contributions to the local literature of the district in which he lived. He wrote a memoir of Tannahill and edited an edition of his poems.

THE first number of a new serial, devoted to educational matters, will be issued immediately in Dublin by Messrs. Sullivan Brothers,

the well-known educational publishers. It is intended for circulation amongst colleges, the higher class of schools, and members of the different professions throughout Ireland.

ACCORDING to the *Onestry Advertiser*, the next volume of the 'Archæologia Cambrensis' is to be edited by the Rev. Trevor Owen, of Llangedwyn.

MR. E. FORCHHAMMER has been appointed Professor of Pali in the High School, Rangoon. After passing eight years in America, chiefly in the Southern States, in investigating the languages of the North American Indians, especially those of the Muskogee family, he spent three years in the University of Leipzig in the study of Sanskrit, the Iranian languages, Armenian, and Arabic. In his new post he will, in addition to his ordinary duties, be charged with the literary exploration of the Buddhist monasteries, and will make the best of his opportunities for the scientific examination of the languages of further India. In both respects important results may be looked for at his hands.

MR. R. HOVENDEN is printing 'The Monumental Inscriptions in the Old Churchyard of St. Mary, Newington, Surrey,' with annotations from the parish registers, &c. The book is illustrated with woodcuts of arms.

It is proposed to open on the 5th of February, 1879, which will be the tercentenary of the birth of Joost van Vondel, a Vondel Exhibition in Amsterdam, to which private collectors in all parts of Europe are requested to lend any original portraits, early editions or MSS. of the great poet, or any illustrative objects in the way of prints, which they may possess. The Secretary of the Exhibition is Mr. A. D. de Vries, Oude Doelenstraat 5, Amsterdam.

THE death of Prof. Karl Wilhelm Böttiger, at Upsala, on the 24th ult., deprives contemporary Swedish literature of one of its most prominent figures. As an occasional lyricist it may safely be said that Böttiger was unrivalled, and it was in the alertness and versatility of his mind that his talent mainly consisted. That he will be long remembered is not likely, but few poets have enjoyed a wider national popularity during their lifetime. He was born in Westerås on the 15th of May, 1807, entered the University of Upsala in 1825, and took his degree in 1833. In 1845 he became Professor of Modern Literature at Upsala, and succeeded Atterbom in the chair of *Æsthetics* in 1856. In 1847 he was elected to fill the vacant *fauteuil* of Tegnér in the Swedish Academy, and occupied the next four years in arranging and editing Tegnér's writings. He published various volumes of lyrical poems between 1830 and 1869, and some dramatic pieces, among which 'May-Day in Varend' is the most esteemed.

THE Ricardo Scholarship in Political Economy, which is annually competed for by students of University College, London, has just been awarded to Mr. A. J. Harvey, Miss Ada Heather Bigg and Mr. G. A. Oakeshott being specially commended by the examiners, Prof. Fawcett and Prof. Jevons.

OF new biographical books we may mention 'Peter von Ailli: zur Geschichte des grossen Abendländischen Schisma und der Reformconcilien von Pisa und Constanz,' by Dr. P. Tschackert; 'Hermann von Wied und sein Reformationsversuch in Köln: ein Beitrag zur

Deutschen Reformationsgeschichte,' by Dr. C. Varrentrapp; 'Petrus Ramus als Theologe: ein Beitrag zur Protestantischen Theologie,' by Prof. B. Lobstein; 'Denkwürdigkeiten von Hans von Schweinichen, herausgegeben von Hermann Oesterley'; and 'Giulio Cesare Vanini e i suoi Tempi, corno Biographico-storico, Corredato di Documenti Inediti,' by Signor R. Palumbo.

MESSRS. J. & R. MAXWELL will publish next month a new novel by Miss Braddon.

THE death of Mrs. Grote is announced. We must defer till next week further notice of this remarkable woman, contenting ourselves at present with saying that her age has been misstated in the papers. We believe she was younger than they make out.

## SCIENCE

*A Treatise on Coal, Mine-Gases, and Ventilation.*  
By J. W. Thomas, F.C.S. (Longmans & Co.)

THIS is a valuable book, containing a large amount of original research which bears directly upon the dangers which surround the coal-miner. The author expresses his hope "that these pages may be of some service to the overman, fireman, and other sub-officers of collieries"; and he says, with much truth, that "there cannot be any knowledge more needful or more useful, in the general routine of colliery management, than that of the gases met with in coal-mines, and the physical laws which govern them." This volume consists of nearly four hundred pages, and after carefully reading it, and considering the facts which Mr. Thomas has established by his interesting and skilfully devised experiments, we are led to regret that the last two hundred pages are not separated from those which precede them. The first half of the volume is devoted to an explanation of the term Coal: a description of its varieties, an elucidation—as far as the author is capable of elucidating—of the processes which have been pursued by Nature in converting vegetable carbon into mineral carbon, and an examination of each of the constituents of coal, in their physical and their chemical relations. We readily and fully admit the value of all this; but as the author desires to instruct the "sub-officers of collieries" in a subject to which their attention has rarely, if ever, been drawn, namely, the liberation of gases from the coal, and their mixture with common air to form fire-damp, we think he has greatly weakened the power of his work by the chemical and theoretical chapters which are introductory to the main purpose of the book. The chemistry of coal is not to be taught to "overmen" or "firemen" in a few chapters on oxygen and carbon, and the physics of the first portion of this volume will appear abstruse to by far the larger number of the "sub-officers of collieries." It is true that in Lancashire and Yorkshire, where mining schools and colleges have been for some time in operation, there has arisen a class of men who will fully appreciate Mr. Thomas's labours. These, however, are scarcely the class which he desires to reach, and we believe if he had been content to have reproduced the papers which form the Appendix to this book, simplifying as much as possible the chemistry, which cannot be excluded from the subject, and explaining clearly the physics, he would have advanced a long way in rendering the mysteries of "fire-damp" and "after-damp," which he rightly calls "an enigma to practical miners," somewhat more clear than they are in most cases at present. We would seriously recommend Mr. Thomas to consider this, and if he sees his way to producing a small book which shall explain the very interesting facts which he has by his experiments rendered clear, and show to the coal-miner that he has the means at his command for removing much of the danger which surrounds him when engaged in the colliery, he would be conferring a benefit on a most industrious set of



men, who are allowed to remain in extreme ignorance, although we know that they are most willing to be taught, and that they are desirous of obtaining such knowledge as they feel immediately concerns them in their labours in the dark and dangerous mines.

GEOGRAPHICAL NOTES.

THE first number of the new series of the *Proceedings of the Royal Geographical Society and Monthly Record of Geography* contains Sir Rutherford Alcock's opening address; Signor D'Albertis's account of an exploration of the Fly River in New Guinea; a capital summary of recent Swedish and Dutch Arctic expeditions, by Mr. Clements Markham; an elaborate paper on the mountain passes on the Afghan frontier of British India, by the same; geographical notes, reports of the proceedings of foreign geographical societies, and bibliographical and cartographical notices. There are three maps, including one of Eastern Afghanistan, by Mr. T. Saunders, and another of Nordenförschöld's passage from the Atlantic to the mouth of the Lena.

King Mteza of Uganda having expressed his desire to send ambassadors to England, and his wish having been communicated to the Foreign Office by the Church Missionary Society, Lord Salisbury has replied that the ambassadors on their arrival will be received with the courtesy and attention due to the representatives of a king who has shown himself desirous of entering into friendly relations with this country, and who has received with kindness and afforded his powerful protection to British subjects who have visited his kingdom. Those subjects are Capt. Speke, Col. Grant, Capt. Smith, and the Rev. Mr. Wilson. The latter has now been there for more than a year. We wish that we could announce the arrival *via* the Nile of his three colleagues, who ought to have arrived some weeks past.

The China Inland Mission promises to be a valuable handmaid to geography. Not only has one of the missionaries—Mr. McCarthy—walked (except where rivers helped) from Shanghai across Yunnan to Bhamu in Upper Burma, and found no opposition from the people, the *litrati*, or the officials, but a systematic perambulation of Si Chuen, Shensi, Shansi, and other of the internal provinces has been accomplished, and arrangements made to establish missions. These worthy men wear the Chinese dress, and are not carried about in chairs. The people of China appear in a much more hospitable character in the pages of *China's Millions*, the organ of the society; and one fact is worth noticing—large stores of opium, grown in the province of Yunnan, are carried annually southward. Mr. Baber, of the Consular Department, had already reported that in Yunnan a great deal of opium is grown. The Mission has established a station at Bhamu, which is ready to cross over to Talifu, or occupy the intermediate Shan and Kakhayen country.

Capt. M. Camperio, the editor of *Esploratore*, desires us to state that the travelling expenses of Signor Manzoni have been defrayed by the proprietor of his journal since last year. Reports from the traveller have appeared in vol. i. of the *Esploratore*, and a map of Sana, with a full description, is promised for the forthcoming number. Yet Signor Cora states in the first number of vol. v. of the *Cosmos*, with reference to Manzoni's second journey to Sana, "questa nuovo viaggio è intrapreso per conto del *Cosmos*."

Dr. Tholozan, physician of the Shah of Persia, proposes to leave Bassora in February next, for the purpose of exploring Khuzistan and its interesting ruins. The old dam across the Karum, at Ahwaz, will attract the doctor's special attention, for, if means could be found to repair it, many hundred square miles of productive land might be irrigated.

The Belgian African expedition appears at length to have made a fair start for the interior. Mr. Cambier has arrived within two days' march of Urambo, whilst his companions, Dr. Dutrieux and M. Vautier, left Mpwapwa in the company of

Mirambo's son-in-law (M. Broyon) on October 15th, and arrived at Mvumi (Ugogo) on October 27th.

The foundation of new geographical societies is announced from Montpellier (Société Languedocienne), Metz, Berlin (Society of Commercial Geography), Hanover, and Malta. The society at the last place proposes to devote its energies more especially to the exploration and exploitation of Africa.

Hugo von Koppenfels, in a letter to the editor of Petermann's *Mittheilungen*, dated Elobey Island, Corisca Bay, October 9th, 1878, reports on a journey into the Osheba country. He ascended the river Muni as far as the rapids of the Tampuni, and travelled thence by land, apparently following Du Chaillu's track. He visited the settlements of Etemo, Manga, Otonto, and Toko, who live scattered amongst the Fan and Osheba. They are poor and harmless, and speak dialects resembling that of the Shekiani. Their country abounds in elephants and gorillas, whose depredations are much dreaded, and whom the defenceless natives try to frighten away by argumentative addresses. Sportsmen would find rich booty in that district, and would be received with enthusiasm by the native inhabitants. The tribes dwelling further inland are described as peaceable.

We have received the first fasciculus of Dr. Alb. von Kampen's 'Descriptiones Nobilissimorum apud Classicos Locorum,' which contains the following three tables relating to Cæsar's 'De Bello Gallico,' 1, Helvetiorum Clades; 2, Ad Axonam Pugna; 3, Alesia. Twelve more will follow for Cæsar. The author intends, if encouraged by classical scholars, to bring out illustrations for Xenophon, Curtius, Livy, &c.

SOCIETIES.

ROYAL.—Dec. 19.—W. Spottiswoode, Esq., D.C.L., President, in the chair.—The following papers were read: 'Experiments on the Spectrum of the Electric Discharge,' by Mr. Justice Grove,—'On the Precession of Viscous Spheroids, and on the remote History of the Earth,' and 'Problems connected with the Tides of a Viscous Spheroid,' by Mr. G. H. Darwin,—'On the Influence of Light upon Protoplasm,' by Dr. Downes and Mr. T. P. Blunt,—'Note on the Influence exercised by Light on Organic Infusions,' by Dr. Tyndall,—'On the Structure and Development of the Skull in the Lacertilia, Part I. on the Skull of the Common Lizard,' by Prof. W. K. Parker,—'On the Chemical Composition of Aleurone Grains,' by Mr. S. H. Vines,—and 'Report on Phyto-Paleontological Investigations generally, and on those relating to the Eocene Flora of Great Britain in particular,' by Baron Ettingshausen.

GEOLOGICAL.—Dec. 18.—H. C. Sorby, Esq., President, in the chair.—Rev. F. C. Lamberr, Messrs. R. Plant and E. Swain were elected Fellows.—The following communications were read: 'On Remains of Mastodon and other Vertebrata of the Miocene Beds of the Maltese Islands,' by Prof. A. L. Adams,—and 'Dinosauria of the Cambridge Greensand,' Parts I.-VII., by Prof. H. G. Seeley.

ROYAL SOCIETY OF LITERATURE.—Dec. 30.—C. Clark, Esq., V.P., in the chair.—At a Special Meeting of the Council held this day, addresses of condolence to Her Majesty the Queen and to H.R.H. the Prince Leopold, President of the Society, on the death of H.R.H. the Princess Alice, were drawn up and forwarded.

QUEKETT MICROSCOPICAL.—Dec. 27.—Mr. T. C. White, V.P., in the chair.—Six new Members were elected.—Mr. C. Stewart read a paper 'On Lichens,' and illustrated the subject by coloured diagrams upon the black board and by numerous specimens exhibited in the room.—Dr. M. C. Cooke expressed his gratification at the lucid manner in which the subject had been treated, but declared that the theory of Schwenden, upon which Mr. Stewart's remarks had been based, was

entirely unsound, and without any support whatever from actual facts. A discussion ensued.

MEETINGS FOR THE ENSUING WEEK.

- Mox. London Institution, 5.—'Organisation and Moral Feeling,' Prof. H. Maudesey.
- Institute of Actuaries, 7.—'Rates of Mortality in New South Wales,' with a Note on the Formation of Commutation Tables,' Prof. Pell.
- Victoria Institute, 8.—'Lapse of Time since the Glacial Epoch determined by the Date of the Polished Stone Age,' Mr. J. C. Southall.
- Royal Academy, 8.—'Painting,' Mr. E. Armitage.
- Tues. Medical, 8.—'First Lettsomian Lecture,' Mr. J. U. Thorowgood.
- Royal Institution, 8.—'A Soap Bubble,' Lecture V., Prof. Dewar.
- Anthropological Institute, 8.—'Revised Nomenclature of the Inter-Oceanic Races of Men,' Rev. S. J. Whitmore; 'Ethnological Notes on Kaitapu, Moru, and neighbouring Tribes of New Guinea,' Mr. W. G. Lawes.
- Mineralogical, 8.—'Foliate, an Unrecognised Species,' Prof. M. St. Hilde; 'So-called Green Garnets from the Ural,' Prof. A. H. Church; 'Magnetism of Rocks and Minerals,' Mr. J. B. Hannay; 'Celestine and Baryto-Celestine of Gifford,' Mr. J. N. Collie; 'Silicates of Copper,' Mr. W. Semmons; 'Contributions towards a History of British Meteorites,' Mr. T. M. Hall; 'Crystals of Iron,' Mr. A. Beardsley; 'Additional Note on Penwittite,' Mr. J. H. Collins.
- Wed. Geological, 8.—'Fragmentary Indications of a huge kind of Theriodont Reptile (*Titanosuchus ferox*, Owen), from Beaufort West, Cape of Good Hope,' Prof. R. Owen; 'Consolidated Beach at Fernambuco,' Mr. J. C. Hawkshaw; 'The Deposits of the Malayan Peninsula,' Mr. P. Doyle.
- Literature, 8.—'Rubens and the Antwerp Art Congress,' Mr. Carmichael; 'An Unrecorded Event in the Life of Sir T. More,' Mr. Brabrook.
- Microscopical, 8.—'Dactyloplexis pumilus, with a Description of a new Variety, *D. Stuebeliana*,' Mr. W. J. Sollas; 'Note on a Revolver Immersion Prism for Substage Illumination,' Dr. Edmunds; 'Apparatus for Substage Illumination,' Mr. J. Mayall; 'The Analysis of Diatom,' Mr. P. Kitson.
- THURS. Royal Institution, 3.—'A Soap Bubble,' Lecture VI., Prof. Dewar.
- London Institution, 7.—'The English Stage as it is,' Prof. H. Morley.
- Society of Antiquaries, 8.—'Election of Fellows.'
- Royal Academy, 8.—'Painting,' Mr. E. Armitage.
- Historical, 8.—'Characteristics of Celtic Settlements on the Borders of the Mediterranean,' Miss A. Taylor; 'Early History of Hungary,' Dr. R. G. Latham.
- Mathematical, 8.—'Theorem in Elliptic Functions,' Prof. Cayley; 'New Modular Equation,' Prof. H. J. S. Smith.
- Royal, 8.—'Researches on the Action of Organic Substances on the Ultra-Violet Rays of the Spectrum,' Mr. W. N. Hartley; 'Electro-Magnetic Theory of the Reflection of Light,' Mr. G. F. Fitzgeraid; 'Dry Fog,' Dr. Frankland; 'Inequalities of the Diurnal Range of the Depression Magnet as recorded at New Observatory,' Mr. G. Stewart; and Mr. W. Dodgson; 'Experiments on Metallic Reflection,' Sir J. Conroy.
- Fri. Quekett Microscopical, 7.
- Society of Arts, 7.—'The Mythology of Fairy Tales,' Mr. W. R. S. Ralston (Juvenile Lecture).
- Astronomical, 8.
- New Shakespeare, 8.—'Casket Story in "The Merchant of Venice,"' Mr. J. Pierce; 'Animal versus Human Nature in "King Lear,"' Rev. J. Kirkman.

Science Gossip.

LAST year's obituary list of the Royal Society contains remarkable instances of longevity. Dividing the twenty-one deaths into three groups, the first begins with a comparatively young man, Col. Montgomerie, age 48, then leaps up to Dr. Oldham, 60; Dr. T. Thomson and Col. Cameron, each 61; Prof. Harkness, 62; Rev. W. B. Clarke and Sir Andrew Waugh, 68. In the second group, ranging from 70 to 78, are Rev. R. Main, Rev. Dr. Booth, Admiral Sir W. H. Hall, Mr. J. Penn, Dr. W. Stokes, Mr. E. B. Beaumont, the Dean of Peterborough, and Mr. Thomas Grubb, whose large telescopes in Europe and at the antipodes remain as memorials of his skill. In the third group we find Mr. C. W. Johnson, 80; Sir George Back, 82; Lord Chelmsford, 85; and Earl Russell, 86. The veteran Sir Edward Sabine still ranks as the father of the Society. The Society's foreign list confirms the assumption that science is favourable to long life: Regnault died at 77; Fries, the Swedish botanist, at 84; and Becquerel at 90.

THE Annual Report of Alexander Agassiz, the Curator of the Museum of Comparative Zoology at Harvard College, U.S., for 1877-78, has been sent to us. It shows that very considerable progress has been made during the year in advancing the usefulness of the valuable collections, to which most important additions have been made.

THE *Bulletin* of the Société Impériale des Naturalistes de Moscou for 1878, edited by Dr. Renard, contains several important chemical and natural history papers.

DR. MOESTA, the Geological Director of Marburg, has made a most interesting discovery of a buried forest in the valley of the Fulda, in the neighbourhood of Rotenburg. From two hundred to three hundred trees were embedded in the river bed, from six to nine feet below the surface, extending over a distance of about thirty miles. The greater number of the trees—oaks—are in good preservation, and one, fifty-nine feet long and

nearly five feet diameter at the base, has been sent to the Geological Museum at Berlin. The wood is thoroughly black in colour, and it is reported that the furniture of the museum at Marburg is to be made from this buried timber.

THE late Marquis of Tweeddale deserves mention here as an enthusiastic ornithologist and a voluminous contributor to the *Proceedings* of the Zoological Society as well as to the *Ibis* and kindred journals. He was President of the Zoological Society.

THE *Annales des Mines*, fifth livraison of 1878, contains a memoir, 'Sur la Préparation Mécanique du Minerai d'Étain dans le Cornwall,' by M. Carcanagues, which is worthy attention as being one of the most complete papers on the English mode of dressing tin hitherto published. This journal contains another high-class paper, 'Système Atmosphérique d'Extraction pour l'Exploitation des Mines à toute Profondeur,' by M. Zulma Blanchet.

THE last part of Vol. X. (1877-1878) of 'Mélanges Physiques et Chimiques tirés du Bulletin de l'Académie Impériale des Sciences de St. Pétersbourg' has reached us. It gives careful abstracts of all the most important communications made to the Academy during the year.

MR. J. S. THOMSON, chemist to Young's Paraffin Light and Mineral Oil Company, is delivering at West Calder a series of weekly lectures to the miners on the scientific bearings of the Coal-Mine Regulation Act. This is an example worthy of being followed, and it is gratifying to know that these lectures are exciting a great amount of interest amongst the miners and their managers.

SEVERAL machines have been introduced during the last few years for cutting coal underground. The latest information on this subject was given at the Wigan Mining and Mechanical School last week. A number of the leading colliery proprietors, after witnessing some experiments with a Siemens dynamo-electric machine, are inclined to test the practicability of working coal-cutting machinery, and other underground machinery, by electricity. At present compressed air is the only power that can be used without interfering with the ventilation of the collieries.

## FINE ARTS

INSTITUTE of PAINTERS in WATER COLOURS.—THE THIRTEENTH WINTER EXHIBITION is NOW OPEN, from Ten till Six. Admission, 1s.; Catalogue, 6d.—Gallery, 53, Pall Mall. H. F. PHILLIPS, Secretary.

CABINET PICTURES in OIL, Dudley Gallery, Egyptian Hall Piccadilly.—THE TWELFTH ANNUAL EXHIBITION is OPEN DAILY, from Ten till Five.—Admission, 1s.; Catalogue, 6d. ROBERT F. McNAIR, Secretary.

DORÉ'S GREAT WORKS, 'CHRIST LEAVING THE PRETORIUM,' 'CHRIST ENTERING JERUSALEM,' and 'THE BRAZEN SERPENT' (the latter just completed), each 20 by 28 feet with 'Dream of Pilate's Wife,' 'Soldiers of the Cross,' 'Night of the Crucifixion,' 'House of Calaphas,' &c., at the DORÉ GALLERY, 36, New Bond Street. Daily, Ten to Six.—1s.

*Lessing's Laokoon*. Edited, with English Notes, &c., by A. Hamann, Phil. Doc. M.A. (Oxford, Clarendon Press.)

THE 'Laokoon' of Lessing is, as Dr. Hamann says in his preface, a standard work. Edition after edition appears, which enjoys unquestioned importance and popularity. Whilst other works, belonging to the same epoch, and to the same phase of philosophical thought, are consulted only by the professional reader, Lessing's authority is regarded by the general public with enthusiasm and respect. What is the cause of this extraordinary credit? The 'Laokoon' is not the last word, any more than the first, even on that branch of the theory of æsthetic on which it treats, for Lessing had predecessors, just as he had successors; predecessors who made his own achievements possible, successors who have embodied in treatises far more complete matter much of

which was by Lessing obscurely indicated. What is the secret of credit so universal and so long maintained? There is, of course, something in the work which justifies it, for steady and continuous popularity is never wholly undeserved. The idol of the minute may be utterly unworthy of esteem, but those to whom succeeding generations turn with interest and reverence can invariably show their titles to honour. The probable explanation in this instance seems to lie in the fact that Lessing is, perhaps, the only writer on the subject of æsthetic whom it is possible for the lay reader to read without effort. This is due to the peculiar quality of his style, to the lucid manner in which he lays bare the process by which he arrives at his conclusions, and to the character of the process itself. The reader starts with Lessing himself; follows him step by step as he develops his argument, and with an agreeable sense of easy equality is led to the same conclusions. If we turn to the pages of his great contemporary Winckelmann, we find a very different method. As Herder has said in one of his letters to Schaffner, Winckelmann shows us only the product of his intellectual labour, his mental process is concealed. Lessing, on the other hand, knows how to show us not only what he has thought, but how he has thought it. And again, in another place, Herder compares the strength and perfection of Winckelmann's workmanship with the character of Lessing's literary craft, which is that of the professional author who sets before us not that which he has made, but how he is making it; not that which he has thought, but how he is thinking it; so he remains, even in his philosophical writings, a lively companion, and his book is an entertaining conversation.

But it is impossible to treat the 'Laokoon' as pure literature. The very subject forbids such limitation. Every page contains evidence of the historical character of the work, signs which indicate the epoch at which it was produced. To place this treatise perennially before the public without explaining that it is not a text-book containing incontrovertible demonstrations, but an essay the contents of which have a value wholly conditioned by the circumstances which gave rise to their production, is as if we were to set forth the designs of David and Carstens as the standard by which contemporary painters must stand or fall. The works of David and Carstens are practical evidence of the same attitude of mind towards art which is illustrated by Winckelmann and Lessing. Lessing was, indeed, a perfect specimen of the harmonious development of the keen and rational temper of his epoch; he was a pure *Verstandes-mensch*. Not, however, in the vulgar and limited meaning of the term, for *Verstand* in Lessing reached the very highest expression of which it is capable, and the critical faculty all but identified itself with the power of intuitive thought. All but—not quite, and Lessing himself has acknowledged, in his curious dissection of the elements of his own mental constitution, that he was aware of the line of limitation.

This aspect of the man and his work is usually ignored in the numerous editions of the 'Laokoon' which are prepared for the general public, and yet it is precisely that which is necessary to the proper and full understanding of the text. Even Dr. Hamann—

who shows in certain passages of his "Introduction" and "Critical Observations" that he is fully aware of the relation in which Lessing and his contributions to the theory of æsthetic stand to others and their work—puts these points too timidly. It is true that it requires courage boldly to attack an authority so universally acknowledged by the general public. "One could make short work with Aristotle's authority," said Lessing, "if one could only upset his arguments." And as Dr. Schasler remarks, "one could make short work with Lessing's arguments if one could only get over his authority." This is, of course, not absolutely true. Lessing's just claims are weighty enough to admit of criticism, and it is precisely because his claims are weighty that it should be plainly shown in what they consist. It is no honour to Lessing, but rather a treason to that profession of criticism which he held in high respect, and to which he was himself proud to belong, to speak of him to the public as a sort of Mrs. Grundy whose *dicta* on the Fine Arts need not be examined. It is thus that such an ejaculation as that interpolated by Dr. Hamann at p. xxi, "What would Lessing have said of Doré!" is misleading to the youthful student. Lessing and Doré! God forbid! There is an almost blasphemous incongruity in the juxtaposition of these two names. Lessing—the courtly critic of Fine Art, in days when princes and painters were polite; Doré—the Alsatian *doublé de Paris gamin*, the picturesque product of an epoch which has seen both painters and princes rival each other *en s'encanaillant*. Dr. Hamann's "What would Lessing have said of Doré!" is not however meant to call up an amusing picture, but to convey a solemn reprobation, and it is calculated to mislead, because it occurs precisely at a point where Lessing—owing to a defect in his own theory, which it was left for after students to make good—is excluding from the province of painting (by which he intends all the formative arts) not only the hideous and loathsome, but the whole branch of representation. He is limiting Art to Fine Art.

Lessing's debts also—his debt to his English and French contemporaries, his debt most especially to Dubos and Webb, which Schaffner, in a letter to Herder, taxed him with not having acknowledged "da er doch beide sehr stark genutzt hat"—require to be strongly put in all popular editions. The proportion of his obligations to Winckelmann can hardly be overrated, and the precise nature of the theory of æsthetic should be strictly laid down. In his remarks on the formative arts he can be shown to have been limited by the subject matter which had been furnished him by Winckelmann, and where he diverges from Winckelmann's conclusions he can scarcely be said to have improved upon his teacher. The very statements with which the 'Laokoon' opens are here in point. To put the matter as briefly as possible, Lessing throughout his works strictly limits the term beauty to physical beauty, and physical beauty to beauty of form and line; colour even is excluded. Having thus limited it, he proceeds to challenge the more comprehensive, if somewhat confused, statements of Winckelmann as to the end which the classical artist proposed to himself. But, although Lessing gained in



clearness and precision by this dogmatic limitation, he did so at the cost of excluding elements which Winckelmann, if he could not reduce them to unity, at any rate recognized. "Wer kann sagen," says Schelling, "das Winckelmann die höchste Schönheit nicht erkannte?"

Lessing's real services are to be looked for in another direction. The drama was the one point on which he had the teaching of actual experience, and let us add, as he himself acknowledged, the leadership of Aristotle; and the drama was the point on which he was most suggestive, and often profoundly instructive. This is not, however, the occasion on which to enter upon this branch of the question. It is necessary only, in treating of the 'Laokoon,' to note the imperfect and one-sided nature of Lessing's conception of beauty, because he forces it to furnish him with the grounds for the opposition between beauty and expression in which he finds the elements of that separation between the formative arts and poetry, which it is the object of his treatise to lay down.

The text used by Dr. Hamann is that employed by Prof. Blümner in his recent important annotated edition, and it is accompanied by ample explanatory notes and comments on all the passages in which the learner is likely to find any difficulty or obscurity.

THE GROSVENOR GALLERY EXHIBITION.  
(First Notice.)

WE have already given a summary of the contents of this extraordinarily attractive collection, and we may now add that there are 1,151 works in all, of which the East Gallery contains 419 studies and sketches by old masters, the Vestibule contains 82 more, and in the Sculpture Gallery are 130 of them. The Water-Colour Gallery contains the productions of Ingres, the most interesting representative collection yet formed, but comprising, of course, only a few pictures properly so-called, nearly all of which are unfinished. On the screens of the West Gallery are more old masters' drawings, and a few by deceased English artists. On the walls of this room, the largest of the group, are a charming body of works by living English draughtsmen, the most eminent of our time. The choicer specimens we have noticed in various recent exhibitions.

Of such a splendid collection as this it can hardly be considered ungrateful to say that it errs in excess of numbers; four rows of closely-packed frames all round the East Gallery, to say nothing of four lines of drawings on the screens in the middle of the same room, are more than any one can master in a reasonable time. Greater strictness in selection would have conveniently, as well as profitably, reduced the wall-rows to three—the present upper one is too high for examination. The admission of fewer drawings ascribed to Rembrandt, and fewer bearing the names of men of the second order in all schools, especially those of the Low Countries, would have left more space for the finer things. There are, of course, difficulties of selection in such cases, difficulties of which outsiders are ignorant and intolerant. However this may be, there can be no doubt that, excepting the former gathering here, this is by far the best collection of drawings yet made. In fact, it is inferior only to its forerunner. One thing must strike every student, and that is the amount of interest taken by visitors in the ancient drawings, although the adjoining room contains the more brilliant, and apparently more attractive, modern examples. At Manchester, in 1857, were some of the drawings bequeathed by General Sir William Guise to Christ Church College, Oxford, including (Nos. 19, 20, and 21) three fine works attributed

to L. da Vinci, which are now here. At Leeds, ten years ago, nearly three hundred drawings, from the collections of the Duke of Devonshire, Mr. Malcolm, and the University Galleries, Oxford, were exhibited, but nobody took the trouble to look at them. The case is altered now, a fact that indicates considerable progress in knowledge of art. The catalogue is much better arranged than last year, and complete indexes are added.

Chronologically speaking this exhibition begins with beautiful illuminations, of which the visitor must not overlook *A Crucifixion* (No. 3), an Italian example, belonging to Mr. Cheney, probably of the fourteenth century, beautiful in its rich, broad, deep tints, and the aptness of its colour to the subject. Near this is another fine illumination, an *Initial* on vellum (5), which, though perhaps a little later, looks extremely like those remaining in Bishop Pudsey's Vulgate, which is now in the Library of Durham Cathedral, much defaced. No. 4\* is a most interesting *Initial*, comprising in the bow of the letter a composition of figures closely resembling that of the picture by Bellini in the National Gallery, 'Christ's Agony in the Garden' (726), and the similar work in Lord Northbrook's collection. This beautiful relic belongs to that nobleman. There are many drawings here which bear the name of Mantegna on doubtful grounds, but which are admirable in themselves, and only inferior to the productions of the head of the school of which they are types in inspiration and technical style. Of these questionable specimens Mr. Malcolm's *Allegorical Figure of Faith* (9), with the emblematic crozier and chalice, is a very grand and poetical instance. There is less doubt, but, in our minds, no absolute certainty, about the origin of Mr. J. C. Robinson's *Study for a Portion of the composition "Combat of Marine Deities"* (13), awarded here to Mantegna, and unquestionably a grotesque romance of infinite force and value, which shows the design of Mantegna, if not his own hand.

General Guise's bequest to Christ Church College, Oxford, was made about one hundred and ten years ago, and included a considerable number of pictures, many of which were of more than doubtful value, and numerous drawings by old masters, from which a selection of nearly a hundred has been made for this exhibition. These drawings, although described by Passavant, who made a catalogue, and, in a perfunctory way, by Dr. Waagen, lay more than half forgotten in the Library at Christ Church, and were very seldom seen. Among those before us are several Mantegnas. It is characteristic of Mantegna that so fine a design as that of *Hercules Slaying the Lion* (14) should resemble the art and power of an antique gem. In this happy and energetic composition the hero strides across the neck of the beast, and by main force drags open its jaws. The gaunt figure is essentially Mantegnesque, and superbly sculpturesque in its draughtsmanship. From the same collection comes one of the most precious of drawings, known by two engravings, and best of all by that which the artist himself gave us, called *The Entombment* (28). Less severely grand than the 'Hercules,' it is more grandiose, more strictly and faithfully Mantegnesque; less dramatic, it is less spontaneous; more elaborate in thought and execution, it is more finished. The origin of many of Mantegna's stately Roman affectations in design and treatment may be seen in the fine study called *Classical Composition* (33), which is made from an antique bas-relief. The artless isolation of the figures, the quaint grotesqueness and rigidity of the work, even the gauntness of the figures, are Roman. On looking at it one recognizes something of the source of that manner in sculpture which we know as Gallo-Roman, so rude, incomplete, and yet spirited. Almost everybody will turn to the famous drawing by Mantegna, lent by Mr. Holford, described as *Design for a Chalice* (35), and made on vellum in bistre with a pen of the utmost fineness and delicacy; it is unsurpassed for finish and almost miraculous in its artful foreshortening; quite as elaborate as a Holbein of a similar subject,

but not so firmly nor so freely drawn as the German master would have drawn it. It is a tall upright chalice, the sacerdotal use of which is marked by the half-defined water surmounting it. Round the lofty bowl is a belt of delicate sculptures of Christian subjects, wrought in the most exquisite way, and on a miniature scale; a dance of infants is on the neck of the stem next below the bowl; under this appears an octagon of tabernacle work, comprising saints in niches, of most beautiful execution and elegant design; the rest includes foliage, interlacements, diapers, flying angels in low relief. One of the wonders of this marvellous drawing is the perfect foreshortening of the elaborate and multiform foot; this is a thing which bewilders the observer, and fills him with amazed admiration for the seemingly inexhaustible patience of the great master. A pupil of the designer's made an engraving, far inferior to the original, of this work, and Hollar produced in 1640 another and better one, and added a note that this drawing then belonged to the Earl of Arundel. A questionable Mantegna is No. 41, *An Allegorical Design of Victory*; it was possibly made by Carotto, or by the master himself in later life. Parts are undeniably worthy of Mantegna, but these are the inferior elements, and such as a copyist or pupil could most readily supply. Mr. Malcolm's series of Sibyls and Prophets, standing, statuesque single figures, Nos. 16, 17, 18, 21, 22, and 23, are rightly mentioned by the catalogue as "ascribed to Andrea Mantegna," for though they have noble elements, such as the draperies of *Sybilla Cumana* (22), which are extremely sculpturesque, the coarse disproportions of the figures and their ignoble faces forbid us to say that Mantegna produced them; this would be the case even if the style of the draughtsmanship they display did not confirm the notion that the pupil or imitator to whom we owe very many similar examples had a share in these meritorious productions. *Studies of two Nude Figures* (45) are of a much finer character. They are full of animation, and show anatomical learning and long familiarity with the nude culminating in a high and intelligent realism.

A capable artist of the school of Giotto, known as Pace da Faenza, is said to have produced the capital drawing, *An Archer* (24), in which it is not difficult to recognize a motive similar to that which gives so much animation to Assyrian bas-reliefs of warlike subjects. The sculpturesque treatment of the profile figure of a man drawing a bow to his ear, the very costume, the head-dress especially, and the mode of suspending arrows in a pouch attached to the tunic of this warrior, are Assyrian. Considering that we have little or no certain knowledge of the Giottoesque painter of Faenza, there is some temerity in putting his name to this interesting drawing, as the owner has done. One could not call it rude, and yet that term is applied to the works of Pace. On the other hand, it is questionable if the name of Pietro Cavallini Romano is rightly given to the queer outline, *Head of an Old Pilgrim* (30), which, like the last, comes from Christ Church. The ascription is hardly worth disputing. We have an interest in one "Petrus Civis Romanus," whose work was in 1270 brought to this country, by Abbot Ware of Westminster, for the tomb of Edward the Confessor, and it has been asserted that Cavallini Romano was the "Civis" in question; but Vasari's date of 1364 for the artist's death seems to preclude the notion that the two mosaicists and Peters of Rome were one and the same person.—We next encounter a group of drawings named after Botticelli, of which No. 38, from Christ Church, styled *A Single Figure Draped*, is a noble specimen of a masculine order, in fine draperies. No. 81, *Head of a Youth*, is an admirable example, in silver point, heightened with white, a long-haired lad wearing a skull-cap, evidently a portrait, finely drawn, and modelled with simple mastery and breadth of draughtsmanship, which is inferior to nothing here. We have already called attention to *A Figure of Faith* (9) by this artist.—By Masaccio is the capital *Draped Figure, holding an*



*Open Book* (39), a type of largeness of style, frankness of draughtsmanship, and simple grace in design, with good draperies. The *Kneeling Figure of a Saint* (68), with an ascetic air, quaint or rather strained motive, is Sienese to the core. The man in profile to our right, his full draperies are completely understood, and treated with the sculptural severity of monumental art.—Sebastiano's *Figure of Fame* (66) may, though somewhat out of its chronological position, be mentioned here, in order to point out the contrast in style and inspiration between it and the last-named outline. It is charmingly graceful and refined, but more luxurious than most of the works of Del Piombo.

Mr. W. Russell has laid the public under fresh obligations by lending many very fine drawings; among them are not a few choice examples marked by fineness and dignity, or beauty. For instance, *A Group of Standing Figures* (69), stately saints clad in heavy draperies, is a grand conception of F. Lippi's. The *Study for the Adoration of the Magi* (70), in the National Gallery, is very interesting on that account.—From Christ Church comes Ghirlandajo's *Study of a Female Head* (75), which, although the eyes are not accurately placed, is very fine indeed. Also by Ghirlandajo, lent by the Earl of Warwick, is the *Coronation of the Virgin* (76), noteworthy for the isolation of the figures in a well studied architectonic composition, in which the Virgin, according to the artistic conventions of the subject, kneels before Christ seated on a throne which is under an architectural canopy. Every one will admire the elegance and suave animation of the figures throughout.—The fine foreshortened figure of *An Armed Knight on Horseback* (79), drawn in silver point and white, on blue paper, in a three-quarters back view, might well be by Masaccio, although here described as of the Florentine School: a work of value for its animation, and the solid and broad style it illustrates. The armour is drawn with rare power.

The lovers of Leonardo da Vinci could not expect to find here a second collection of that master's drawings equal to that of last season; still learning, design, and beauty characterize the works now before us. The first example belongs to Mr. Malcolm, and is in outlines, *Sheet of Studies of Dog and Two Cats* (82), little gems of spirited characterization and powerful drawing. The drawing is exquisitely skilful, the designs are full of humour. A marvel of draughtsmanship is No. 90, *Study of Drapery*, from Christ Church, quite worthy of comparison with that famous example which is one of the greatest treasures in the Salle des Boites of the Louvre, for if less grand in motive it is more delicate in outlining and modelling. It shows a piece of lawn on a table or box, modelled to the finest degree in respect to the contours and lights and shadows, and throughout as elaborate and delicate as an ivory carving.—Another study of a similar character and subject will be found on a screen in this room, No. 395, the property of the Director of the National Gallery, *Study of Drapery*, by L. di Credi, a most beautiful drawing of a robe placed about the legs of a seated figure, distinct in style from the work of Da Vinci, but only inferior to it in being less elaborate and delicate. A third good instance is of the same class, and is described as *Sheet of Studies in Drapery* (400), by Di Credi. It shows the envelopes of the legs of two kneeling figures, and is also very sculptural and fine.—Looking at No. 82, *Head of a Child*, we return to Da Vinci; a curly-haired infant's head, very like one of those in 'La Vierge aux Rochers.' We have a series of drawings here by the same great master, and others which are valuable even if they be not his. See No. 92, *Study of a Head*, in Italian chalk on brown paper, about three-quarters the size of life, of one of the heads in the so-called 'Vanity and Modesty,' which is in the Barberini Palace at Rome, and attributed by Rumohr to Salaino; at any rate, a beautiful face, and probably drawn from the picture. We have considerable doubts whether the charming cartoon of the *Virgin and Child* (93) is really by Da Vinci; sweet

and graceful as the design is, the masculine mode of the master is absent; there are disproportions which we look for in a Correggio, but not in a Leonardo. These defects occur in the head and figure of the Virgin. The drawing of the shoulders is more than questionable; the joining of the head with the neck is not unchallengeable; the contours throughout lack the searching treatment of the master. This drawing has been grievously injured, and the paper seems rotten, but the design retains a charm found in all drawings which approach Da Vinci—a charm the more powerful when that approach is so near as it is in this work. The child standing at the side of the Virgin draws towards him with a joyful laugh the bosom of the mother. She is graceful as the School of Milan could make her. A far finer thing is the *Portrait Study of a Man* (95), supposed to be a likeness of one of the Sforzas of Milan, the head and shoulders of a portly old noble in a mortar cap and brocade tabard, the face slightly raised, the eyes upturned with a marvellously animated expression; the seamed features, large, blunt, and fleshy as they are, are modelled with the solidity and firmness of bronze; the outlines are solid and searchingly studied: there is that in the handling of the flesh which Titian could not surpass, though he took his pigments and brushes to aid him. In No. 88, *Portrait Study*, and in No. 93, before named, if it be by Leonardo, and in No. 95, are three varied illustrations of the painter's distinct moods—a refined portrait, an ideal of grace and beauty, expressed in a lovely design, and a noble piece of realism. One of the most curious examples here is the design in pen and ink, No. 91, called *Allegorical Composition*, and suggesting, as it appears to us, Justice tempted by an evil, beautiful genius. It came from Christ Church, and contrasts strangely with the sketches of dogs and cats, the one full of a mysterious, or rather weird, poetry, the others distinctly marked by humour of a very rare kind. The allegory shows two figures. A beautiful female, apparently a temptress, grasps a sword in one hand, a mirror in the other, and holds the mirror before the Janus head of her companion, one of whose faces is turned away with a laughing expression, and belongs to a fair woman; the other is the countenance of an old bearded man, which is reflected by the mirror. The Janus head pertains to a bipartite figure, one masculine arm of which is raised on high, and brandishes flowers (?) or a mace and serpents, while the feminine arm is used to hold a crouching eagle, or cock, on the bench which sustains the figure. Wolves and serpents, with a gaunt and horned old woman, or fury, are accessories in this puzzling but singularly animated drawing. There is a similar drawing in the Guise collection; but no one has yet explained the meaning of either of them. On a table in the West Gallery are four frames containing papers bearing drawings on both sides of each, and known as *Studies of Horses* (785), very fine sketches of horses in full action; see likewise *Studies of Horses* (786), all by Da Vinci, and all lent by Mr. W. Russell.

Very closely connected with the works of Leonardo are several examples attributed to his master, Andrea Verocchio, see *Six Studies*, "Rules of Proportion given to his Pupil, Leonardo da Vinci" (402), and *Two Studies* (401), and made with a pen in bistre, and certainly not by Verocchio, but, as Dr. Waagen and Passavant agreed, they may be of the school of Raphael. A *Study of a Man in Armour, holding a Lance*, (86) is with more probability ascribed to Verocchio; as are two other drawings bearing the same name, and numbered 99 and 101, but we decline to believe in them.—A master who drew with something like the skill of Da Vinci and designed with an approach to the power of Verocchio is well represented here by several very fine studies. This is Lorenzo di Credi, whose *Head of a Youth* (83) might be taken as a type of the school of which he was one of the chiefs; the inspiration is somewhat academical, while the technique is so nearly

perfect that the outlining of the eyelids, the crucial test of skill in drawing, is unchallengeable in knowledge and research, and absolutely correct in foreshortening. Worthy of the same hands are No. 84, *Full-Face Portrait of a Youth, Head of a Youth* (100), *Two Studies of the same Head* (102), and, especially, the before-named *Sheet of Studies in Drapery* (400).

The last-named group of artists were draughtsmen of the rarest skill and consummate learning. The visitor is next brought face to face with a master of quite another order—the voluptuous and exquisite Correggio. The nearness of their works on these walls is favourable to neither, and it illustrates the chief defect of the arrangements of this exhibition, or rather, we should say, it proves that little or no endeavour at arrangement has been made, whether alphabetical, chronological, or historical. Apparently something like a classification was attempted at first, but it was soon abandoned; the artists' works are not grouped even in the catalogue, still less are they so disposed on the walls before us. It is well, however, so to arrange our remarks as to assist the visitor who would reduce the designs to something like order. The Correggio which serves as a contrast to the works of severer draughtsmen is the production of a painter *per se*, and although in red chalk is really like brush work. It is Mr. Holford's beautiful and well-known *Virgin and Child* (109), of peculiar tenderness, softness, and elegance. The lovely figure of the Virgin sits with crossed feet, and swathed in ample draperies, while, with Christ in her lap, and with all the grace of Correggio's finest way, she bends forward over the sleeping child with a peculiarly yearning expression; one of her hands is clasped by his, one of his pendent feet is tenderly supported by her other hand. The disproportions of the heads and extremities are Correggiasque, but more strictly so is the ineffable charm of the fair mother's face. The finish of the hair, which is twined together in masses and bound by complex filets, is exquisite. Another Correggio is *An Angel* (113), a work of the same character as No. 106, *Study of an Angel*; both belong to the Earl of Warwick, both are distinguished by ornate grace and ordered elegance. See the same owner's *Angel seated on Clouds* (123) and *Sleeping Child* (124). No. 112, *Three Studies in Red Chalk*, has been squared for enlarging by a pupil, and, like most of the studies by this painter, seems to have been designed for the Duomo at Parma. The feet are on a larger scale. This is interesting as showing the attention paid by the draughtsman to these prominent parts of his subject. No. 118 was, like 117, undoubtedly intended for the great series in the church at Parma, and comprises two figures of youths seated as spectators of a great event, and on clouds; it is made in deep-red chalk, and is not so delicate as the above, but more effective than they are. *Three Amorini* (120) was drawn in three chalks and is very much damaged, but it retains much of the irresistible and dreamy tenderness of the master's fancy at its very best; a lovely sort of luxury pervades the whole. These are the best of the Correggios now before us, but they are by no means the whole. For the opportunity of seeing these drawings the public is indebted to the Earl of Warwick, Messrs. W. Russell, Holford, Knowles, Barton, and Roupell.

Few examples will attract artists more than No. 130, a noble *Head of a Woman*, by Titian, belonging to Mr. Holford, life-size, in the act of looking back, with clear but voluptuous eyes, over her shoulder; the aspect and expression are those of a bacchant of magnificent physique. The hair is elaborately braided, and bound in the Venetian manner. The whole is superbly drawn, and an example of Titian's finest period: free of the rather hard impress of the school of Bellini, devoid of the floridity of the master's later and, it must be owned, corrupted art. Another fine Titian, of quite a different sort, is No. 133, *Venus and Cupid*, the property of Mr. Roupell, and showing the goddess seated by a stream; two Cupids are in the air, a nymph is by the side of a

rock and in attendance on Venus, who, half reclining by the water, draws forward above her head the drapery which flutters in the breeze. The student will appreciate the fine voluptuousness of the nude figure, which is more than usually Venetian in its large style and ample contours; the draughtsmanship is bold, and, if not so searching as that of the 'Head,' is quite as masterly. Belonging to Mr. W. Russell is a fine *Landscape* (135), drawn in ink with a pen, and one of a numerous category by Titian. It is a large landscape proper, with buildings and fortresses on the bank of a river; an exercise of the painter's skill in composition, and, as such, marvellously perfect. Some of the architectural details here may, in finish, be compared with similar elements by Albert Dürer, to whose example, indeed, they may be referred. Several other instances of the effect of Dürer's visit to Venice may be seen here. Among the suspiciously numerous studies attributed to Titian, and supposed to have been made for the 'Peter, Martyr,' few surpass in merit the fine *Trees in a Landscape* (138). It is a noble drawing in sepia on brown paper, and heightened with white, representing, principally, the trees in the picture above the figure of the fallen monk. It is of the highest merit, and of extraordinary interest as showing the prodigious advance made by Titian in landscape art, of which, as we now understand the term, he may be said to have been the first complete master. It is a rare instance of landscape in its purely artistic aspect, quite remote from the tender, timid, half-spiritualized mood of an earlier time than that of his beginning. We are compelled to enjoy this work as a triumphant display of skill in the ordering of lines. Here Titian appears to have looked at trees as he looked at figures of men, and at lights, shadows, and tints—that is, as materials for the employment of art.—The large, painter-like treatment of the trees may be profitably compared with the work of Claude in No. 451, *Study of a Tree*, belonging to Mr. W. Russell, which is laboured and mechanical, spotty, and not majestic. However lovely the motives and poetical the suggestions of Claude's pictures, these features are hardly ever majestic, as in Titian's handiwork.—Among the curiosities of Titian's producing, or at least among those which bear his name here, is *A Cripple in a Go-cart* (141), a man dragging an old woman in a little waggon along a road, and by a little stream; hills and a fortress are in the distance: an animated example.

**Fine-Art Gossip.**

AMONG the more striking and interesting works included in the Winter Exhibition of the Royal Academy, the private view of which is appointed for to-day (Saturday), and which will be opened to the public on Monday next, is the large cartoon by Holbein, lent by the Duke of Devonshire from Hardwicke Hall, and made for the wall-painting which was burnt in the Privy Chamber at Whitehall in 1698, and is now known as a whole by Van Leemput's small copy and Mr. Scharf's essay. It was comprised in the National Portrait Exhibition of 1866, No. 134, and the copy was engraved by Vertue. The cartoon, in black and white distemper, represents half the painting; its outlines are punctured for pouncing on the wall. The entire painting gave in a formal group, after the manner of Holbein in such cases, the full-length figures of Henry VIII. and Queen Jane, Henry VII. and his Queen Elizabeth. The cartoon contains the figures of the kings only. The figure of Henry VIII. was the type of a whole series of portraits of the king, nearly all of which have been ascribed to Holbein. The copy was No. 135 in the above-named exhibition.

THE new scheme of the Charity Commission for the future conduct of Dulwich College provides, with regard to the picture gallery there, that it shall be separated from the other branches of the

endowment, and its management entrusted to a body consisting of eight nominated governors and eleven chosen by co-optation. The former class will include the President of the Royal Academy. Further, provision is made in connexion with the picture gallery for the instruction of boys and girls in drawing and designing (?), and otherwise for the advancement of education by means of a school of fine art. Admission to this school will be gained by payment, but boys attending the College will be admitted free. The residue of the income of the picture gallery will be applied to improving the gallery, purchasing pictures and works of art, and to promoting the objects and efficiency of the gallery and the fine-art school.

THE new regulations for the *Salons*, annual and triennial, according to the recent scheme, have been published, and they announce modifications, in many respects important, of previous arrangements. They are, however, of no great interest for English artists, who do not contribute to the *Salons* so often as they might profitably do.

IT has been known for some time past in artistic circles at Madrid that the young King contemplates publishing fac-similes of the several portraits collected in what is known as the 'Libro de Pacheco.' These portraits are the work of Pacheco, the master and father-in-law of Velasquez. The portraits of Cervantes and others are missing from the book; a few which are in the hands of an English collector have been forwarded by him to Madrid and most graciously acknowledged by the King. A well-known collector at Seville also placed his treasures at the disposal of His Majesty. We learn now with regret that a difficulty has arisen which is likely to postpone the work of reproduction, but we hope only for a time, as the publishing in fac-simile of these portraits would be a great boon to amateurs of Spanish art and render Pacheco's valuable work more widely known, as it should be.

WE regret to announce the death of Dr. William Engelmann, of Leipzig, the learned writer on the history of art, the friend of Chodowiecki, a catalogue of whose prints he produced and published, and the publisher of the new edition of the 'Künstler-Lexikon' and other valuable works.

MESSERS. HOGARTH have sent us a proof of an engraving by Mr. F. Holl after a good portrait drawing of the 'Bishop of Lichfield,' a head in three-quarters view to our left. Though the handling is such as to render the textures with a marble-like smoothness, the draughtsmanship is otherwise admirable, the expression is well preserved, and the likeness unchallengeable.

THE Society of Lady Artists will hold their exhibition for 1879 at the gallery, No. 48, Great Marlborough Street. Works intended for exhibition will be received on the 10th and 11th of February.

IN an "Extra No. 47," price ten cents, the *New York Tribune* of November 27th last contains the four lectures on 'Cyprus: its Ancient Arts and History,' which General di Cesnola delivered in the same month at Chickering Hall, New York. The report is at full length, and comprises numerous illustrations of the objects of art discovered by the lecturer during excavations in Cyprus, and already described in this journal.

DR. FRIED. HOTTENROTH announces a publication in about sixteen fasciulli, with the title of 'Trachten, Haus-Feld- und-Kriegsgeräthschaften der Völker alter und neuer Zeit.' There will be an edition with illustrations in colours as well as a cheaper one.

M. B. FILLON has presented to the Cabinet des Médailles the bronze statuette of Victory, a work of Gallo-Roman art of rarity and interest for antiquaries, dating from the sixth century A.D. There was an engraving from this figure in the *Gazette des Beaux-Arts* for October last.

THE *Chronique des Arts* says that among the pictures bought by the French Government for the Lottery of the Exposition are the following: 'Le Santon à la Porte de la Mosquée,' by M. Gérôme;

'La Fuite en Égypte,' by M. Vetter; 'Les Agapes,' by M. Mazerolle; 'Ormures,' by M. Desgoffe; 'Les Cancalaises,' by M. E. Feyen; 'Les Chasseurs à Pied,' by M. Protais; 'Le Sphinx,' by M. G. Moreau; 'Une Figure,' by M. Hébert; an Intérieur, by M. Curzon; 'David,' by M. E. Delaunay; 'Octobre à Vézelay,' by M. Guillon. All these pictures have been described in our notices of successive *Salons*.

**MUSIO**

JUVENILE ITALIAN OPERA AND BALLET.

JUVENILE or Lilliputian operatic companies have been heard in former times in this country. It is more than half a century since a body of English children played with great success at the Surrey Theatre. The artistic acquirements of Master Burke, who was a violinist as well as comedian, and his colleagues were very remarkable. In an adaptation of an opera still popular in Germany, 'The Swiss Family,' by the Hungarian composer Joseph Weigl, the Surrey young artists were admirable; but perhaps a more complete company has never been collected together for opera as well as ballet than that now performing at the Criterion Theatre, called the "Quiriti Children," whose ages are given out as ranging from eight to fifteen years, although from the looks of many members it may be reasonably assumed that no one of them is much under twelve. There is little reason to fear that the younger branches of the Quiriti troupe have been forced into premature appearance before the public: a more genial and joyous cast of 'La Figlia di Madame Angot' has never been witnessed either in Paris or London, and the performance is enjoyable principally because it is free from the extravagant and burlesque excesses which render *opéra-bouffe* disagreeable and too often repulsive. The Italian children, whose accent shows which of them are Milanese, which Neapolitan, which Tuscans, which Piedmontese, &c., play with a palpable sense of enjoyment. They are natural actors; they are quite free from coarseness and exaggeration; and theirs is in the main genuine comedy heightened at times by a display of that Italian humour which is dependent on facial expression and pantomimic action. From the musical point of view much cannot be expected from voices which are as yet unformed or are in a transition state. The choral and concerted numbers are the least objectionable, but the vocal parts are generally sung with a certain amount of exactitude, and with the Italian conductor and the Italian prompter there are no hitches, even if there be occasional shortcomings. It is, in fact, in the *ensemble* that the main merit of this curious troupe will be found. Of the list of names given in the cast, it is singular that the most distinguished is that of a boy said to be only nine years of age, who is called Natali Vitulli; in stature he looks no older, but the size of the head and the breadth of face suggest a more advanced age. Be this as it may, this boy is a marvel, for he combines the comicality of a Ronconi with the unctuous humour of a Lablache; and yet he has no leading part in M. Offenbach's opera: in the first act he only enacts Buteaux, one of the crowd in the Market of the Innocents who congratulate Pomponnet; in the second act he is one of the Incroyables in the Conspiracy chorus, besides being the Officer of Hussars in the *Valse de Séduction*; and in the third act, at the Calypso Garden ball, he is in the *finale* as one of the "roughs"; but he imparts individuality to each of these subordinate characters, and fills the stage, so to speak, with his presence. He can listen as few actors can listen who have not long experience combined with a natural disposition to identify themselves with the passing incidents of the play. The lad's dancing is another evidence of his varied talents. Making every allowance for the training he has received, it is evident Natali Vitulli is to the manner born. No wonder, then, that he has his audience with him whenever on the stage, and that he has a monopoly of applause, followed by recalls, his acknowledgment of which in



crossing the stage is a study of itself. The dancing in the ballet, 'The Fisherman's Dream,' which follows the opera, is more agile and acrobatic than graceful and elegant.

#### THE LATE MRS. ANDERSON.

Mrs. ANDERSON (*née* Miss Lucy Philpot) died on the 24th ult., after a long illness. She was born in Bath, and played at concerts as a pianist before she took up her residence in London. The date of her birth has been wrongly given in the dictionaries of music as having taken place in 1797, whereas 1786, it is stated on good authority, was the year. In 1820 she married Mr. George Frederick Anderson, who was a *protégé* of the Prince Regent (George IV.), having been born in Carlton Palace. Mrs. Anderson for many years was the leading pianist at the Lenten oratorio concerts both at Covent Garden and Drury Lane. It was at the Argyll Rooms (before they were destroyed by fire) that Mrs. Anderson in 1822, at the Philharmonic Society's concert, created a sensation on her first appearance by a masterly performance of Hummel's Concerto in B minor, and from that time her career was brilliant, for she may be justly called the pioneer of lady pianoforte playing in classical music, Beethoven, Mozart, Hummel, &c., being the masters she illustrated. Mrs. Anderson was the early instructress of the Princess Victoria, now Her Majesty the Queen, and she taught all the royal princesses, her husband (Mr. Anderson) being the violin teacher of the Prince of Wales and the Duke of Edinburgh. Mrs. Anderson held the post of pianist to the Queen up to her death. Mr. Anderson was master of the private band of King William IV. and of Queen Victoria until he resigned in favour of his nephew, Mr. Cousins, who now holds the position. Mrs. Anderson, besides teaching in the royal and aristocratic circles, has been the instructress of many professional pianists, amongst whom were Madame Arabella Goddard, Miss Kate Loder (now Lady Thompson), Mrs. Jewson, &c. The style of Mrs. Anderson as a pianist was that of her contemporaries, Clementi, John Cramer, Neate, Cipriani Potter, &c. With the coming here of Moscheles the German school began to assume the ascendant. Mrs. Anderson was an intellectual artist possessing very liberal ideas, and many acts of kindness done by her to musicians, native and foreign, could be mentioned. To Mr. and Mrs. Anderson's joint influence the prosperity of the Royal Society of Musicians can be fairly ascribed. In 1829 Mrs. Anderson played one of Beethoven's pianoforte concertos at the Birmingham Musical Festival, at which Sir Michael Costa made his first appearance in this country as a tenor.

#### Musical Gossip.

OWING to colds Madame Blanche Cole and Mr. Vernon Rigby were unable to sing in the 'Messiah' at the Christmas performance by the Sacred Harmonic Society, and their parts were taken by Mrs. Osgood and Mr. Shakespeare. Owing to the accident to his knee, Mr. Sims Reeves could not appear at the concerts in the Royal Albert Hall and St. James's Hall. Mr. Lloyd and Mr. M'Guckin sang in his place. Signor Badia and his daughters, the *Mdlles.* Badia, had an evening concert in the Steinway Hall, last Thursday evening (Jan. 2nd). One final performance for the holiday period of the 'Messiah' was announced for Thursday night at the Royal Albert Hall, by Mr. Carter's Choir, with Mesdames E. Wynne and A. Sterling, Miss Meenan, Messrs. Hollins, Winter, and Brocolini for the solos. There will be a London Ballad Concert this afternoon (Saturday, Jan. 4th), in St. James's Hall. Next Monday the Monday Popular Concerts will be resumed, and the Saturday series on the 11th. Rossini's oratorio, 'Moses in Egypt,' will be repeated in Exeter Hall on the afternoon of next Saturday (Jan. 11th), and on the 17th the usual evening sacred concerts will be resumed with Handel's 'Samson.' The Saturday Evening Concerts will be resumed on the 11th inst.

MR. DANNREUTHER commenced his Thursday evenings of classical chamber compositions, at his residence in Orme Square, on the 2nd inst.

HERR A. BÜHL had a pianoforte recital in the Steinway Hall last Monday afternoon (Dec. 30th).

THE death of Mr. Joseph M'Murdie, Mus. Doc. Oxon, in his eighty-sixth year, has taken place. He took an active part as one of the directors of the Philharmonic Society for some years.

MR. HENRY RICKARD, of Birmingham, a pupil at the Leipzig Conservatoire, has made a successful *début* at the ninth Gewandhaus concert in Herr Carl Reinecke's Pianoforte Concerto. At the tenth concert, Schumann's 'Manfred' (with the German version of Byron's play declaimed) was executed, as also a Stabat Mater by M. Théodore Gouvy. Herr Strauss's new opera, 'Blind Man's Buff,' is a great success at the Viennese Ander Wien Theatre.

THERE has been a "strike" in Mr. Mapleson's company at New York, *Mdlle.* Minnie Hauk's engagement having been consequently cancelled, as she states owing to her being called upon to sing at a concert on Sunday; but the New York papers declare that she has always performed on Sundays in Germany and Belgium, and that the real cause of her secession is her jealousy of the success of Madame Gerster-Gardini after *Mdlle.* Hauk, who is American, had been playing to empty houses. The New York journals of the 18th ult. record more triumphs for the Hungarian *prima donna* in Balfe's 'Talismano,' and as the Queen of Night in Mozart's 'Magic Flute.' Madame Marie Roze, who is married to Mr. Mapleson's eldest son, has been the successor of *Mdlle.* Hauk, and was recalled twelve times for her singing as Leonora, in the 'Trovatore,' on Christmas Day.

THE new *opéra-bouffe*, 'Madame Favart,' the libretto by MM. A. Duru and H. Chivot, music by M. Offenbach, was produced last Saturday night at the Folies-Dramatiques in Paris. The title part is the name of an actress who was distinguished both as a singer and dancer, and who made a conquest of the *Maréchal de Saxe*. Her maiden name was De Chantilly, and she made her *début* at the Comédie Italienne in 1749, in the vaudeville, 'Les Savoyards'; she died in 1772. The two authors have turned to account her romantic career in a double imbroglia, which is amusing and well developed, although the *Marshal* is not personally introduced. According to the general opinion of the audience, it is one of M. Offenbach's best settings; the solos are a series of melodious couplets, in the composer's happiest vein; the concerted pieces are well conceived and carried out. There were several encores. *Mdlle.* Girard enacts Madame Favart; M. Lepers, M. Favart; M. Simon Max, M. Mangé Montsablé, a sexagenarian lover, who is the scapegoat of Madame Favart and of Madame de Beaupréau (*Mdlle.* Gélabert), two types of the Merry Wives of Windsor. Favart was a composer who founded the Opéra Comique Theatre, more often called the Salle Favart.

THE Balfe Scholarship at the Royal Academy of Music has been awarded by the examiners (Messrs. Brinley Richards, H. Banister, F. Cox, and H. Leslie) to Mr. G. J. Bennett; the Bonamy Dobree Prize of ten guineas for violoncello playing was assigned by the examiners (M. Lasserre and Herr Daubert) to Mr. W. E. Whitehouse.

M. JONCIÈRES, whose opera, 'Dimitri,' met with success at the defunct Théâtre Lyrique, has not been fortunate with his two-act opera at the National Theatre, 'La Reine Berthe,' produced on the 27th ult., for, despite the ability of *Mdlle.* Daram in the title part, of M. Vergnet as *Pépin le Bref*, M. Gailhard as Simon, and *Mdlle.* Barbot as the intriguing Aliste, who deposes Queen Berthe for a short time, the libretto, by M. Jules Barbier, was obscure and uninteresting, and the music was without any individuality and was faint in its colouring.

THE eleven members of the sub-Committee for the consideration of the future of the Théâtre Lyrique have unanimously agreed to report to the

Minister of Fine Arts against any resuscitation of the undertaking after so many failures. If this decision is confirmed by the superior Commission, M. Bardoux will not propose to the Chambers any renewal of a subvention.

M. MASSENET, the composer of the 'Roi de Lahore,' will produce his next opera, 'Eroïde,' libretto by Signor Zanardini, at the Scala in Milan.

HERR H. PROCH has died in Vienna in his seventieth year; he was famed in Germany both as composer and conductor. He was the teacher of the singers Mesdames Csillag, Materna, Dustmann, Liebhart, &c.

THE French basso M. Brémond, so long at the Grand Opéra in Paris, has died at Marseilles in his sixty-eighth year; he was the original Oberthal in Meyerbeer's 'Prophète.'

MADAME ADELINA PATTI has recovered from a rheumatic attack in Hamburg, which gave rise to rumours that her leg was to be amputated. The report arose probably from the operation which her sister, Madame Carlotta Patti, had to undergo in Paris, from which she is recovering. Madame C. Patti hopes to be able to undertake a provincial tour in this country. Madame A. Patti has appeared at the Hamburg Opera-house in the 'Barbiere,' and her next tour will be in Italy, beginning in Milan.

#### DRAMA

LYCEUM.—'HAMLET.' EVERY EVENING, 7.30.

HAMLET, MR. HENRY IRVING.

OPHELIA, MISS ELLEN TERRY.

'HAMLET.'—LYCEUM. EVERY EVENING, 7.30.

#### THE WEEK.

DRURY LANE.—'Cinderella,' Pantomime. By E. L. Blanchard.

COVENT GARDEN.—'Jack and the Beanstalk,' Pantomime. By F. Green.

LYCEUM.—'Hamlet.'

DRURY LANE pantomime is up to the level of previous years. It is agreeably written by Mr. Blanchard, who has an unequalled knack in treating fairy stories, and it affords ample scope for a display of the talent of the Vokes family, whose supremacy in this class of entertainment remains undisputed. It is not, perhaps, a matter of much consequence that Miss Victoria Vokes as Cinderella burlesques a character that is generally treated from a more sentimental standpoint, and is not, indeed, Cinderella at all. Those, however, who witness her unflinching energy and infectious animal spirits will not condemn too severely the innovation she attempts. The transformation scene has the requisite brilliancy. A far better scene intrinsically is, however, the fairy haunt in which the forging of the glass slipper is shown. This is daintily conceived and executed. The ballet introduced is effective.

Considered as a spectacle 'Jack and the Beanstalk,' the pantomime at Covent Garden, surpasses anything that has been seen since the production at the same theatre of 'Babil and Bijou.' It may be doubted, indeed, if the management has not incurred needless expense in supplying genuine and costly armour where stage imitation would have been equally effective. It is at least certain that such appointments as are introduced in the procession of the Seven Champions have seldom, if ever, been seen in a Christmas entertainment. As the lavish outlay has been directed with taste, and as the stage presents a series of tableaux equally animated and effective, it is ungracious to hint at extravagance. Two good ballets are introduced.



Except as a spectacle, in which respect it merits warm praise, 'Jack and the Beanstalk' calls for little notice. The burlesque opening has no very special character, and the music is commonplace.

How firm a faith in Mr. Irving inspires a large section of the public was testified on Monday night, when that actor made his first appearance in a theatre under his own management. The occasion is one not to be forgotten by those who were present. In a house which may now claim to be one of the handsomest in London, and in presence of a thoroughly representative audience, Mr. Irving received such manifestations of delight and approval as recall the most brilliant triumphs of the tragedians of past time. It is impossible to doubt the sincerity of the convictions that found expression in ringing cheers and shouts of affectionate welcome. No amount of care or expense could have organized a demonstration of the kind; nothing short of spontaneous and overmastering enthusiasm could have produced it. The most severely critical estimate of Mr. Irving's powers does not involve any scepticism as to the value of a demonstration like this. While successive governments, with a timidity and mistrust of the people which speak little for their intelligence, leave all questions of literature and art to look after themselves, the public recognizes a debt of gratitude to those who endeavour by private action to make up for national shortcoming. To present a Shakspearean masterpiece under favourable conditions, with an adequate cast and artistic surroundings, is a work of no small difficulty or importance. In saying, as he did in a short address to the public after the performance, that the dream of his life had been to do this, Mr. Irving obtained implicit credence. It has, indeed, required years of preparation to bring about the result. As some motive of personal ambition is sure to colour most private effort, it was necessary for the actor to win acceptance for his own conception of Hamlet or some other leading Shakspearean character. This in itself means delaying an experiment until the top of an arduous profession is reached. A theatre has then to be obtained, and a number of actors, seldom too amenable to discipline, have to be drilled until they become parts of one harmonious whole. This triumph Mr. Irving has obtained. The representation of 'Hamlet' supplied on Monday night is the best the stage during the last quarter of a century has seen, and it is the best also that is likely under existing conditions to be seen for some time to come. Scenic accessories are explanatory without being cumbersome, the costumes are picturesque and striking and show no needless affectation of archaeological accuracy, and the interpretation has an *ensemble* rarely found in any performance, and never during recent years in a representation of tragedy. Here is much for which to be grateful. The points raised call for a few further words. As regards scenery, successful attempt is made to add to the impressiveness and intelligibility of the action. The "more remote part of the platform," to which the Ghost draws Hamlet, presents that "dreadful summit of the cliff" which Horatio shrinkingly describes. Very impressive is the effect of the ghostly figure, erect, with a background of

sea, and with an unearthly light falling upon his helmet. The play scene is well arranged, though there is nothing in it calling for special notice; the scene of Ophelia's interment gives an imposing representation of Catholic ceremonial, and furnishes Hamlet and Horatio with satisfactory means of escaping observation. Perhaps, however, the best arrangement of all is that in the closing scene, in which the King's death is brought about. This, if not perfect, is a great improvement on anything previously seen. To avoid the extreme improbability of a man standing, like Claudius, to hear himself defied and outraged, and to wait for his death-blow, the King should be so absorbed in the death of the Queen as to be scarcely conscious of the surrounding circumstances; and the accusation of Laertes, made with failing breath, should only reach him when the final words are uttered, "The King knows all." In the present case the action becomes, however, intelligible on the exercise of slight powers of imagination on the part of the audience.

It is, of course, an anomaly to show early Danish soldiers wearing chain armour. All, however, that is necessary in the case of a play like this is to give a species of picturesque antiquity to the attire. Shakspeare has, as Mr. Marshall says in his preface to the acting version now employed, been hampered by "no formal respect for geographical or historical accuracy," and has introduced, in a period which is almost fabulous, references to "partisans," "cannons," "rapiers," and "hangers." One or two things may, indeed, be mentioned at which no stickler for accuracy has ever arrived. When the players come on the stage the player queen should, in fact, be a boy. Up to Shakspeare's time women had taken no part in dramatic representations, and Hamlet, when he says, "What, my young lady and mistress! By'r lady, your ladyship is nearer to heaven than when I saw you last, by the altitude of a chopine," may be supposed to indicate that he recognizes the player of women under his female disguise. A second alteration that regard for historical accuracy would suggest is that, according to early custom, the play before the King should be presented in the afternoon by daylight. Plays were thus given in early days, and in the century in which the action is supposed to pass the means of lighting would not be adequate to an evening entertainment of the class. Hamlet, shortly afterwards, says, "'Tis now the very witching time of night." This, however, does not, as might easily be shown, disprove our assertion. These suggestions are not intended for acceptance. They aim only at showing how hopeless a matter is the struggle after absolute accuracy.

Of Mr. Irving's Hamlet we have already spoken. It is not greatly changed. The outline is distinctly the same as before, though much pains have been bestowed on the filling up. We do not accept as new readings the delivery while sitting of speeches formerly spoken standing, or other like alterations in arrangement. Nor do we feel that changes of method as regards matters of detail call for special comment. The one vital alteration of conception appears to consist in presenting Hamlet as under the influence of

an overmastering love for Ophelia. A knowledge of his own weakness seems to inspire him when, subsequently addressing Horatio, he says,—

Give me that man  
That is not passion's slave, and I will wear him  
In my heart's core, ay, in my heart of heart.

The chief grace in the new representation consisted in the delivery of the speeches to Ophelia in the third act. In this the mocking tone did not for a moment hide the profound emotion under which Hamlet laboured, and the hands which repulsed her petitioning hands trembled with passionate longing. That this view of Hamlet is correct will scarcely be disputed. That he loved Ophelia he declares over her grave; that he felt it his duty, under the influences of a task like that enjoined him, to erase from the table of his memory all "trivial fond records," he also states. The indications of the pain it costs a nature like this, quick in resolution and shrinking and incapable in action, to inflict on the woman he loves the grief it is yet necessary she should sustain, are well conceived. That they were effective in action was ascribable to a great extent to the admirable acting of Miss Terry. Picturesque, tender, and womanly throughout, Miss Terry on one or two occasions gave an inspired rendering of Ophelia. The support she afforded Mr. Irving was of the utmost importance, and the scene before the play has never probably been so well rendered. An attempt to dignify the character of Polonius, to which most are prompted who see how wise midst his sentimentousness he appears in the early scenes, is made in the interest of Mr. Chippendale, who plays the character. In order to bear out this portions of the speech to Claudius and Gertrude, which elicit from the latter the rebuke, "More matter, with less art," are omitted. Mr. Forrester's King and Miss Pauncefort's Queen are worthy of notice, as is also the Ghost of Mr. T. Mead.

It is impossible to regard this performance with disfavour, and it would be ungracious, as well as tedious, to expatiate upon defects. As regards interpretation, it is possible to point out many passages in which a different reading might with advantage be adopted. The most noteworthy defect on the part of the principal actor consists in a tendency to deprive vowels of their value, and pronounce, for instance, ghost as though it rhymed to lost instead of host.

#### Dramatic Gossip.

MR. CHARLES READE'S drama, 'It is never Too Late to Mend,' has been produced at the Princess's. Of the cast with which it was first given thirteen years ago, Mr. Calhaem, who plays Jacky, the savage, alone remains. Mr. Warner takes Mr. Vining's old part of the convict Robinson, and other rôles are supported by Miss Maude Milton, Mr. J. C. Cowper, Mr. Sinclair, and other actors. The scenes which at the first production of the piece elicited violent manifestations of antipathy from a portion of the public have been modified, but the drama, in its altered shape even, is strong fare.

At the Duke's Theatre, Mr. Boucicault's drama of the 'Colleen Bawn' and Douglas Jerrold's play of 'Black-Eyed Susan' have been revived. In the piece first named, Mr. J. S. Delaney, an Irish actor, new, so far as we know, to London, is Myles-na-Coppaleen.

BESIDES the houses mentioned this week or last

all the outlying and suburban theatres have given pantomime, with the single exception of the East London, which has supplied as a Christmas entertainment a drama by Mr. Towers, a well-known producer of works of this class. 'A Broken Lily' is the title of this piece, which is evidently an adaptation from the French.

A TWO-ACT comedy, by Mr. Palgrave Simpson, entitled 'Little Cinderella,' was produced at the Royalty on Wednesday night. It is a modernized version of the old fairy story. A more delicate style of acting might be recommended, since the piece loses its character when it is played as farce. Miss Kate Santley was the modern Cinderella. An extravaganza, by Mr. Desprey, entitled 'Tita in Thibet,' followed. The idea of this is droll.

'LES ENFANS DU CAPITAINE GRANT,' a spectacular piece in five acts and fourteen tableaux, extracted from a romance of M. Jules Verne by M. Dennery, has been produced at the Porte-Saint-Martin.

THE third of the Matinées of Mlle. Marie Dumas has been devoted to Italian literature, the 'Rosmunda' of Alfieri, in which the title rôle was played by Madame Marie Laurent, constituting the chief attraction. It is curious to find that an adaptation of 'The Libertine' of Shadwell has been played as representative of the English drama. How many living Englishmen, it may be demanded, have read a word of this work, which has not been seen on the stage since 1740? Don John (Don Juan) was, however, a favourite character with Betterton. French critics prefer Molière's play on the same subject. They are probably right!

'ROTHOMAGO,' the well-known *féerie* of MM. Dennery, Clairville, and Monnier, has been revived at the Châtelet.

TO CORRESPONDENTS.—J. D.—F. M.—G. A. R.—W. H. C.—H. W.—received.

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